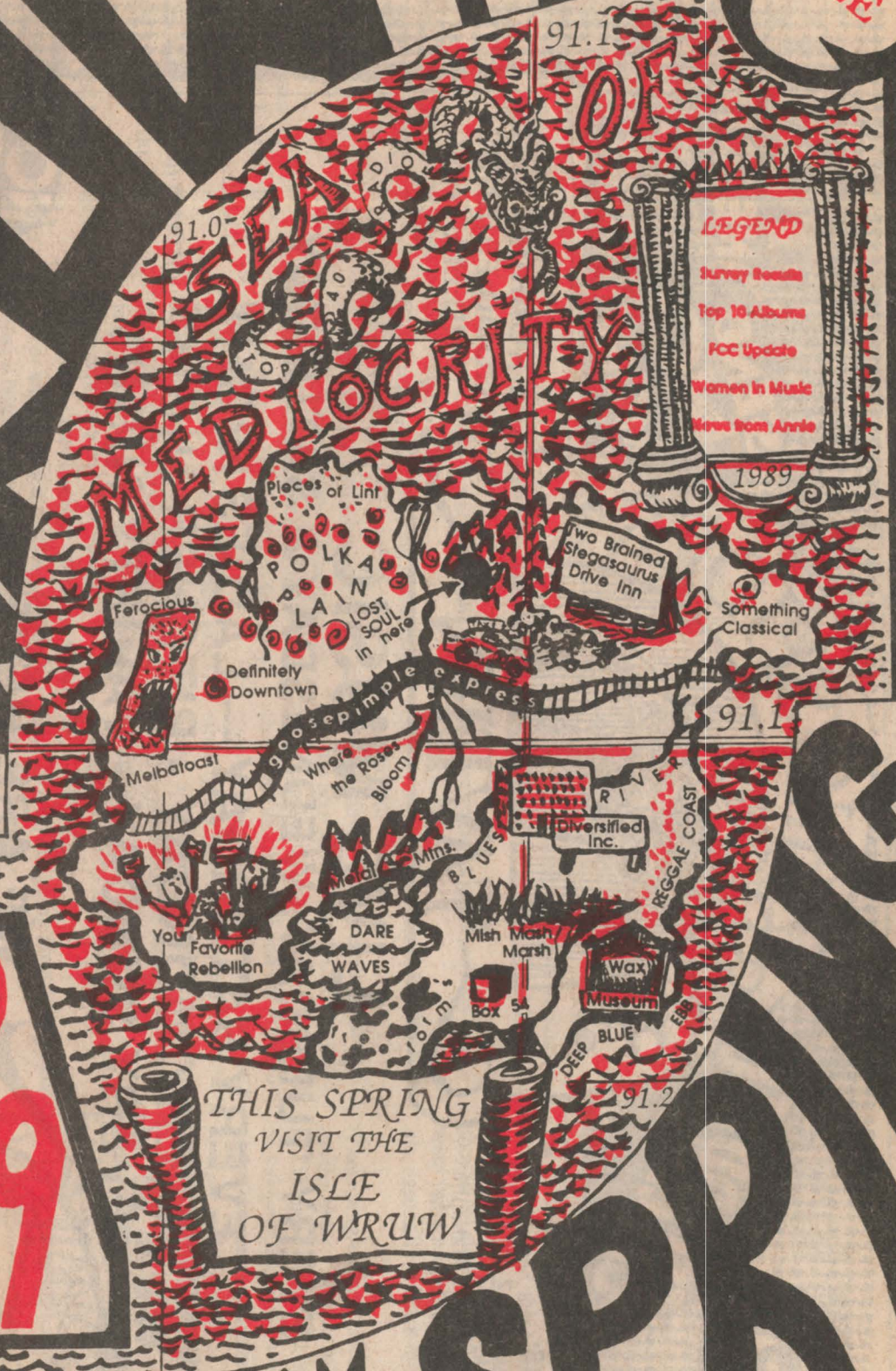


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PROGRAM GUIDE

SPRING

From the Desk of the General Manager

"When your staff files back all those tunes at the end of their shows, remember you are appreciated and brought many hours of enjoyment through your broadcasts."

--"Mammy Smak"
J. W. Smakula
Mayfield

We would like to thank everyone who took the time to fill out a Listener Survey and send it to WRUW. Those surveys that were not completely mutilated by the Postal Service were tabulated and the results are inside the Program Guide. All of the comments were read, and we will use your suggestions to improve our service to the greater Cleveland area.

The comments do have an impact on the staff. I noticed that WRUW programmers enjoy reading the Listener Surveys, and loved to see their names mentioned in a positive light. For some programmers, being mentioned in the Listener Survey makes it easier to lose sleep for a 5 a. m. slot. It erases the guilt of skipping class for a radio show. And it makes everyone feel as though they are not just spinning records, but are touching at least one person with the music they choose to broadcast.

Overall, the Listener Surveys prove to us that the WRUW air signal has an impact, and is not just taking up space on the dial. We certainly appreciate the complimentary comments, and we accept the negative comments as constructive criticism.

Now we are asking for your help with WRUW's Eighth Annual Radio Telethon. The telethon begins February 20 at 2:00 a.m. and runs through February 27 at 2:00 a.m. This year, the second to the last day of the telethon [February 26] is WRUW's twenty-second birthday, and a donation, even a small one, would ensure another successful 22 years.

A major portion of the 1989 telethon will go towards renovating the record/CD library to provide more space. The station has 65,000+ records, in addition to compact discs, cassettes, and 7 inch singles. We have completely run out of room for the record collection, which is one of the largest in the Midwest.

We must completely redesign the layout of the station to adhere to the fire codes and provide the optimum space for record storage. This involves building three walls, and expanding the air studio at a cost of close to \$12,000. The project was originally supposed to be completed last year, but the Fire Marshall rejected our proposal. This, after calling and leaving 108 messages for the Fire Marshall. We were forced to revise the project, and in doing so the price more than tripled.

The station is also attempting to improve its signal to the Cleveland community, a persistent request by respondents of the Listener Survey. We have completed a preliminary study on improving our signal with the funds from last year's telethon, and we are determined to complete the project with a portion of this year's fund raising effort.

ing effort.

An ongoing project at WRUW is the conversion of our record library to compact disc. Wade, our music director, has built a sizable compact disc library partially through begging and pleading record companies to send free CDs. The bulk of our compact disc library, however, has been purchased with money from our telethons.

Again this year, we will put aside some of the telethon donations for the 1989 Studio-A-Rama, Cleveland's only free outdoor live concert of predominantly local acts. The concert by no means mirrors the diversity of our programming, nor is that the intention. We merely seek to bring together a collection of local musicians that we feel deserve attention, and let them play music all day. The 1989 Studio-A-Rama is currently in its planning stage, and details will be announced this summer.

The 1988 telethon was a success, and the donations that were received went to:

- * Engineering expenses to improve our signal to Cleveland.

- * Building our Compact Disc library in order to reduce the scratching, popping, and skips associated with records.

- * Studio-A-Rama 1988, which featured a collection of nine local acts and one national act for an all day free outdoor concert. We had a great turnout for the concert.

- * Live music equipment for use during *Live from Cleveland*. We purchased re-

verbs, monitoring equipment, microphone processors, compressors, and an aural exciter. You can hear your telethon dollars at work every Saturday at 2:00 p.m. *Live from Cleveland* features live bands playing original music recorded at WRUW or in various locations around Cleveland.

Keep in mind that we reserve your donation for expanding and improving the station. It does not go to paying rent or any of the daily operating costs such as pencils and paper clips. We have a budget that we receive from the students of Case Western Reserve University to cover those day-to-day operations.

Your donation does not pay any salaries either. WRUW is an all volunteer station with students and community volunteers from all walks of life donating their time to exposing Cleveland to alternative music.

The money that you donate comes back to you in the form of station improvement. The more that you donate the more that we can do for you. That's a better offer than the U.S. government makes, and WRUW will not send an agent in a black suit out to your house if you do not donate.

Thank you,

Brian P. Davis

Brian P. Davis
General Manager WRUW



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OR the hippest WRUW coffee mug to this date.
- \$30 WRUW Sweatshirt
- \$50 30 minutes of air time on WRUW

Plus a wealth of other items to choose

Don't forget, it's never a bad time to donate



Modern hip-hop and its poetic overtones



(L-R) Chuck D, Terminator X, and Flavor Flav of Public Enemy

Photo by Deacon Chapin

by Alicia Lasek

Poetry often strikes me as so quiet in its paper confinement, so lonely in its reach to an individual reader in comparison with the common mass media message. Enjoyment can be derived from a poem's literary nature. Yet, make it a lyric, nestle it in a sound that evokes its message, or adds another element to it, and the words become more esthetically pleasing and powerful.

I was inspired to write this comment upon watching a documentary about a black poet of the early 1970's. He read his hard-hitting words concerning ghetto life to African drum beats. The addition of music made the words beatifully song-like. I began to think of the similarities to some of the modern hip hop (originally rap), and how some say it was first inspired by 1970's funk groups (maybe even urban poets). Others believe it began in the reggae dance halls of Jamaica where the D.J.'s talked over the music they played.

I have encountered strong adversity to hip hop. Some don't believe it says anything, others are turned off by its general roughness and excessive volume, while others don't like the repetitious style. Upon closer inspection, however, you will notice that hip hop is in a process of rapid change. It has developed its own sub-specialized-varieties of individual purpose and creative intent. In its evolution it has borrowed directly from other styles. Listen, and note the excerpts from older funk and heavy metal that some groups now

use. Have you noticed how musically layered some hip hop has become since the early days of RunDMC?

I suggest listening to Public Enemy. The technology is mastered, the lyrics follow complex, metered patterns that could be documented as students do the elements of poetry, or the theory of rhythmic pattern. Those who feel isolated from the cultural experiences that inspire some of the angrier hip hop (e.g. Public Enemy writes "Now what in the heaven does a jury know about hell") are not incapable of recognizing the feelings that might evoke a similar response in themselves.

"...Since I gave you all something/ That we knew you lacked/ they still consider me a jack/ All the critics you can hang 'em/ I'll hold the rope/ But they hold to the Pope/ And pray it ain't dope/ The follower of Farrakhan/ ...writers treat me like Coltrane, insane/ Yes to them, but to me I'm a different kind/ We're brothers of the same mind, unblind..." (Public Enemy's "Don't Believe the Hype" from the album *It Takes a Nation of Millions to Hold Us Back*).

Allow yourself a little transcendentalism and imagine these words to music. If you cannot, then take a little chance and listen to the album.

Editor's note: Rap music on WRUW can be heard on the shows of Cushmere Bell and Mason Miller on Tuesdays at 5:00PM and Wednesdays at 7:30 PM, respectively. Tune in to the free format and modern shows as well to hear various rap mixes.

Joy Radio

by Dave Martin

I know you have probably heard it before, but college radio offers such diversity! There is truly something for everybody. Our program guide gives you a general idea of what our programmers play, but there are many "freeform" shows and even for the ones which are not designated as freeform. There are often occasional ventures into other areas of music.

Personally, I've had people listen to the music I play and say things like "I've never heard of that group before, but they sound really good. Where do you hear of this music?" There is a lot of extremely good music out there that many people have never heard because it is only played on college radio. So if you are new to college radio, or even if you are an avid follower, tune into WRUW at different times. Call us on the phone and request music. As long as it reasonably fits into the mood of the show, our programmers will almost always accommodate you.

Our best estimate is that we have somewhere in excess of 65,000 albums. We

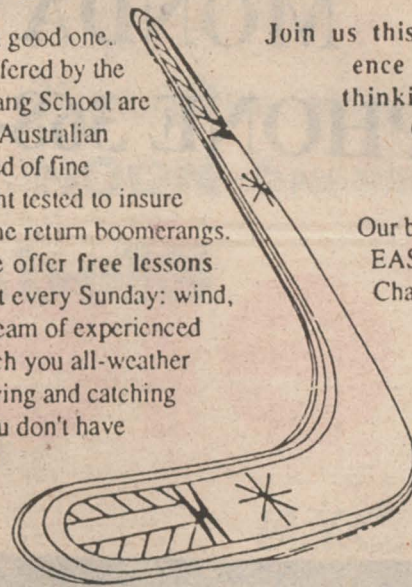
also are building a collection of CDs, thanks to listener donations during our annual February telethon. So, if you want to hear a request, chances are we have it.

I like talking to my listeners about music. Many have gotten to know what fits the mood of my show and they have introduced me to some bands I have never heard before. There is a reciprocal effect with this. If a listener introduces me to a new band, I'll go into our record library and check out more music by this band. Often, I'll find other good songs by the group and will play them on my show.

I know the joy of discovering new music. Certain music can be very inspirational or thought provoking, and I sincerely enjoy sharing this with the listeners. Join in, and get caught up in the practically limitless creativity of college radio. You may very well get bitten by the bug and never want to listen to commercial radio again!

Carry a small stick.

But make sure it's a good one. The boomerangs offered by the Cleveland Boomerang School are based on authentic Australian designs, hand crafted of fine mahogany and flight tested to insure that they are genuine return boomerangs. And best of all we offer free lessons in this ancient sport every Sunday: wind, rain or snow. Our team of experienced instructors will teach you all-weather techniques of throwing and catching boomerangs. (If you don't have a boomerang, we'll teach you with one of ours.)



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P.O. Box 17385, Euclid, Ohio 44117 1988 The Cleveland Boomerang School Inc.



Congress intervenes to ban indecent broadcasts

by Brian Davis

The Federal Communication Commission on January 27, 1989 extended the ban on indecent broadcasts to 24 hours a day despite serious questions about the constitutionality of this action.

Senator Jesse Helms of North Carolina together with a conservative faction of the Congress were successful in attaching a rider to an appropriations bill that authorized the FCC to eliminate the safe harbor for indecency, and enforce the restrictions 24 hours a day. The legislation was signed into law by Ronald Reagan.

Radio and Television broadcasters and free speech advocates have said they will challenge the legislation, which the FCC has little choice but to follow.

The Commission continues a 24 hour a day ban on obscene programming, but had allowed indecent material during the "safe harbor" between 12 a.m. and 6 a.m. [to protect the moral fiber of America's children]. The FCC said that it was a reasonable assumption that children would not be in the audience during these hours.

In August of 1988, the U.S. Court of Appeals returned to the FCC two of the Commission's rulings concerning indecent broadcasts for further clarification in *Action for Children's Television v. FCC*. The court asked the FCC to produce supporting material to justify the safe harbor.

The court reminded the Commission, "Broadcast material that is indecent but not obscene is protected by the First Amendment; the FCC may regulate such material only with due respect for the high value our Constitution places on freedom and choice in what the people say and hear." This seems to be in direct conflict with the Helms legislation.

FCC commissioner, Patricia Dennis, said in a statement that the FCC had no

choice but to accede to the wishes of the Congress, but she said, "I have serious doubts whether our new rule will pass constitutional muster."

Even the current conservative Supreme Court should find this new rule to be unconstitutional. The only time that the Court has dealt with the the question of indecency and obscenity in radio and television was in 1973 with the *FCC vs. Pacifica* decision or the so called "George Carlin case." The Court permitted the regulation by the FCC of obscene and indecent material saying, however, that there needed to be some time, place, and manner restrictions to protect children that might be in the audience.

Indecent material is defined as "Language or material that depicts or describes in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs at times when there is a reasonable risk that children might be in the audience."

WRUW has and will continue to abide by the law concerning the broadcast of indecent material. We acknowledge, however, that the whittling away of the freedom of speech will have grave consequences for the future of the so-called "land of the free."

If you have any feelings on this legislation [Public Law 100-459] please write to:

Senator Howard Metzenbaum
1240 E. 9th St.
Cleveland, Ohio 44113

Senator John Glenn
201 Superior NE
Cleveland, Ohio 44114

Or write to your representative (their addresses are in the telephone book). If you

do write, please send a copy of your letter to WRUW. Or if you would like further information write to WRUW in care of the address on the back of the Program Guide.

Writing to your Congressmen may seem futile, but if they receive enough letters it will make some impression.

Philosophies of censorship

by Tony DeFazio

Why does the concept of censorship exist? Why do a few select individuals have the right to dictate what the general public may experience at the touch of a radio or television dial, through commercially printed material, or by picking up a telephone?

The theory behind censorship is that if certain words and images are banned from public experience, the activities these words and images represent will cease to exist or will occur less often. This theory implies that exposure to the media can alter an individual's behavior. While this implication is undeniable to a certain extent (how many people have bought something because of an advertisement?), the relevant point to consider is the degree of efficacy of such public experience on an individual's behavior.

The origin of censorship is in the family. Ideally, the parents consider each situation individually and dictate rules accordingly. They may allow their child to go to an all-ages hardcore show because the child has demonstrated rationality and responsibility. The child can be expected to behave in a manner the parents deem fitting.

The family metaphor can hardly be applied on a national level, however. This application would assume that, for instance, the population of the United States of America should be allowed to hear a certain song on the radio because it had demonstrated the responsibility and rationality to behave itself after having done so. Who can pretend to know the entire population well enough to dictate permissible experiences?

A censor might argue that increasing the amount of profanity on radio and television would increase its use in society in general. But can it be said that those who do not use profanity will do so if exposed to it? This depends on why some people do not use profanity.

Some do not use it because they con-

sider it profane or vulgar and do not consider themselves profane or vulgar people. To be able to characterize vulgarity, they must have been instructed by someone who possessed an idea of what vulgarity is. Or they had direct experience with vulgarity and its opposite, decency. In the latter case, they must also have been able to distinguish which idea is the "right" of the two as opposed to the "wrong". In the former case, the instructor's ideals are adhered to, and in the latter, one's own ideals characterize or label vulgarity and decency.

The apparent circularity in the distinction between right and wrong can now be made evident. To distinguish between good and evil, one must know good and evil. This circle may be escaped by using the outcome of an event to judge whether it contained good or evil. The question now becomes pragmatic: Can one person have experienced enough events to dictate what is good or evil for the rest of the general public? Can exposure to certain aspects of the media even be traced conclusively to specific, final consequences, good or evil?

As happens in government, a few individuals who have set beliefs in right and wrong are supported by a portion of the general public that grants them the moral qualities necessary to judge for everyone what is right or wrong. To remain objective, look at the position of people who have been granted this power of censorship. These people might argue that, without the generalized constraints supplied by law, just one person's sense of right and wrong might be twisted far enough to send this person over the edge into criminality.

Ideally, persons in governing positions are responsible for chaos in their society to the extent that their powers allowed them to prevent it. Perhaps this is enough to justify censorship to them: to prevent what they believe may cause that one extra act of criminality.

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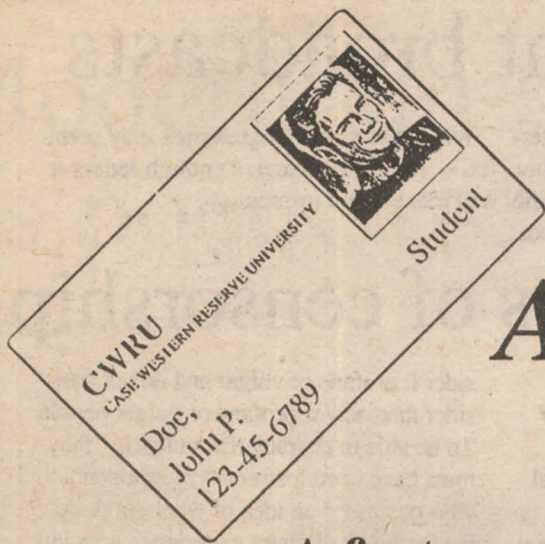
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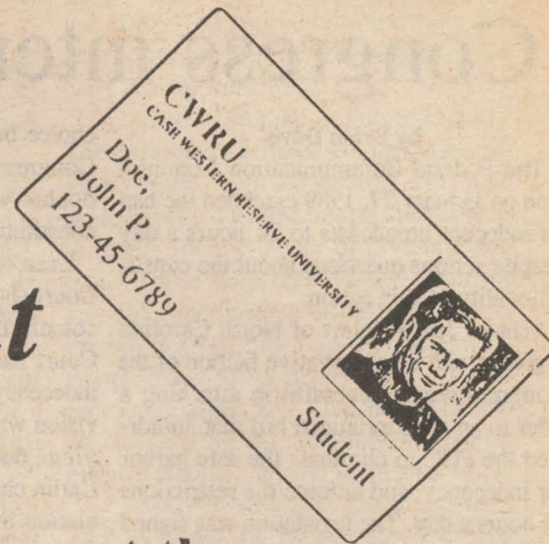


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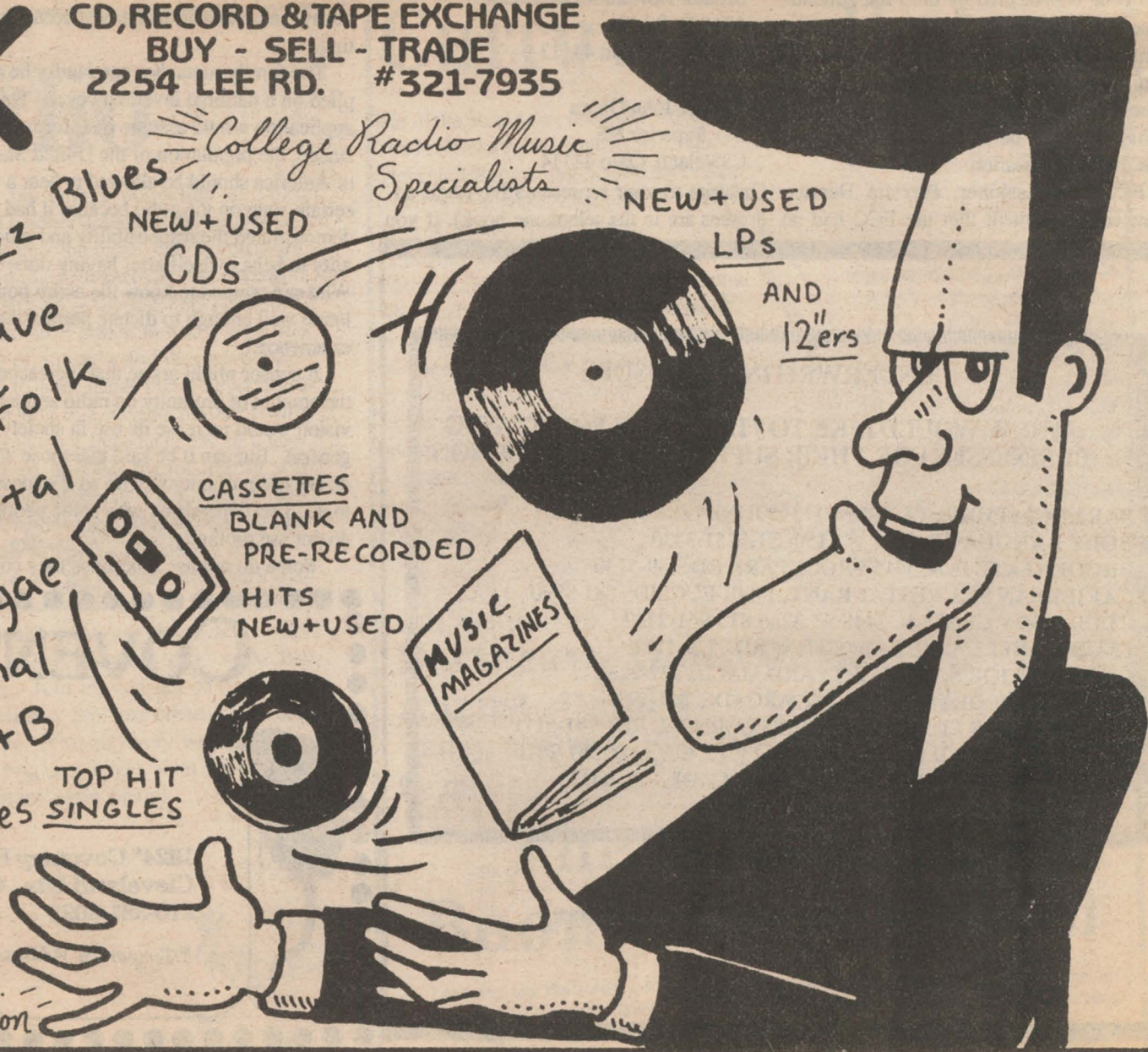
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Woman plays the blues for 10 years and lives to tell about it!

by Annie

One of the glories of music is that there are no hard boundaries which differentiate one type from another. By its nature, music resists labelling and quantification. It would be absurd to say "now we're going to play a tune that's 75% blues, 15% rock and 10% soul."

Although the terms "straight blues" and "real blues" are used, every purist has a different idea of what fits into these categories and what does not. In most cases 'the blues' are flavored by gospel, rock, country, soul and R&B in varying combinations.

When I started doing a blues show in the summer of 1979 there were only a handful of people who were playing blues locally and almost all of them have continued to play in this town through the years. All of the local talent, then and now, are men with the exception of Mary Martin. Robert Jr. Lockwood, Hollywood Slim, Blues Steve Martin, Jimmy Ley, Ernest and D.L. Rocco as well as Mr. Stress, and former members of his band who now constitute Natural Facts continue to play blues. Little Willie, a great blues man, and his Blues All Stars played until Willie was killed. The All Stars are playing in Natural Facts and in the Crown Motors bands.

As I remember it, the blues that these bands played then, and for the most part what they play now, is closer to what most people would call straight blues. Mr. Stress is an exception. His brand of blues is the kind that gets people in the door (usually of the Euclid Tavern) and separates them from their money. (It's a joke, Bill.)

I used to get into long discussions with callers who would request a song (I won't give an example so as to avoid the same arguments) and when I responded to their request by saying, "This is a blues show," the response was invariably, "But that *is* blues." I save a lot of time now by saying, "I'll try to get to it," in as discouraging a tone as I can.

In the past five years or so as blues has

become more popular (in Levis even!), and blues bands have proliferated. A list of local bands that play what arguably can be called blues, including the clubs where they can be heard, is listed on this page. The increase in numbers of bands has resulted in more people being exposed to more different aspects of what has to be loosely termed "blues music" and in the playing of blues in more suburban settings.

It should go without saying that one kind of blues (or any other type of music) is in no way superior to another. However, a performer's fundamental knowledge of and feeling for the music, whatever it is, shows through in the performance.

In addition to the proliferation of blues shows on WRUW (see the schedule!) and other college stations, one of our National Public Radio affiliates, WCPN, devotes an hour a week to blues. Aired on Wednesday evenings is "Down Home Blues" with Harvey Zey.

The halcyon days for blues enthusiasts were when Ohio Blues II booked bands at Barney Google's, the club at the Richfield Holiday Inn. Being mid-way between New York and other East Coast spots and Chicago, and being able to provide a place to sleep made the club a natural stop for touring national acts. Ohio Blues II brought in Koko Taylor, Albert Collins, Jr. Wells, John Hammond, and Lonnie Brooks, to name just a few.

The Ohio Blues II/Barney Google's partnership also exposed Cleveland blues fans to some regional bands such as Rod Piazza and the Rev. Billy C. Wirtz, (who is my show's current spiritual co-pilot along with the Rev. Al Green). The club gave local bands exposure to audiences that might not be likely to seek them out. It always cracked me up to see a couple decked out in polyester, who were at the hotel for a schnauser convention or something, bumping and grinding away to some slow blues. Those days are gone but not forgotten.

Ohio Blues II is currently with Peabody's Down Under and is looking to go

back into business there and/or in other venues in late spring or early summer 1989. Stay tuned to WRUW blues shows for details of their activity, and the actions of all the local blues folks.

(A note from Annie: I'll take the flack for any misstatements or omissions in this article. I do thank Tom Bogus, Mike Modlin, Walt Sloan and Dean Cohen for their information and ideas.)

BLUES BANDS

Guitar Slim
The Blues Express
Travis Haddix (The T.H.B. Band)
Dave C. & the Sharptones
Bluesimus Maximus
Gangsters of Blues
Blue Lunch
Frankie Starr and Chill Factor

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The Gazette
Brothers
Cheers
The Saloon
Peabody's (both)
Rick's (Chagrin)
Bank St. Cafe
Turkey Ridge
Symposium

Jazz: where do we go from here ?

by Steve Hunder

Something's missing from today's Jazz. It is alive in some parts of the world, but has been abandoned by America, its creators, and cut adrift so that jazz has gone elsewhere.

Jazz, an artistic form created in America, has expanded and is now enjoyed worldwide. In America we have watched jazz progress, developing from ragtime to swing to bop. Now what?

Not many can identify a distinct jazz sound for the 80's. There is a lack of identity which has been caused by a majority of the stateside jazz labels. Their unwillingness to produce spontaneous and innovative music abandons some of the general ideas behind jazz in the first place.

Where once this country was the leading exporter of jazz soundings and creativity, it is now the European record labels that lead the cutting edge of jazz music, and transfer it stateside for us to enjoy. With the exception of Gramavision and a

few smaller labels, most American record companies have fallen into producing somnolent-jazz, a boring re-hash of old styles and ideas. This American attitude seems to be, "If it's authentically fresh, the public won't like it. Therefore it won't sell, and no money will be made." Blue Note, an American company, was once the leader in new jazz soundings. Now, Blue Note spends a major portion of its time re-issuing old albums. It's great to replace old worn out albums, but constant re-issuing does nothing to encourage musicians and listeners to see beyond the current jazz borders. It inhibits an art form that supposedly thrives on spontaneity. Where is the support for the musicians who dare take alternative paths and tangents in an effort to create an identifiable jazz sound for the 80's and 90's?

The most innovative jazz soundings are now emerging from Europe, coming from American musicians and composers recording for European labels. Companies such as ECM, Black Saint/Soul Note, Hat Art, Sound Aspects, JMT, Leo, and many others are allowing artists complete freedom to create exciting music. John Zorn, Anthony Braxton, Tim Berne, Wayne Horvitz, Bob Stewart, and many others have made the pilgrimage to Europe, where open ears and minds abound, creating new instrumentations and new approaches to improvisation, and channeling their thoughts into new alleys and angles. European labels trust musicians to compose the avant-garde and the fresh sounds they believe people will listen to and enjoy.

If it were not for this European outlet, jazz music would be stagnating, just like other great inventions created and left undeveloped by America, only to see another part of the world make good with it. Thankfully, there are open minds across the sea.

The Blues Come Alive in Cleveland

WRUW Thanks Annie
for Playing the Blues for
10 Years

Results from Fall Listener Survey

By David Caban

Finally! The results are in! In the Fall 1988 edition of the *WRUW Program Guide*, we printed our **Third Annual Listener Survey** so you could give us feedback on the station, the people who program it, and the programming that you hear. We had 179 responses and we thank you all for your time and effort. For quick understanding, most of the data has been put into charts and graphs, and this text serves to explain those pictorials.

THE DATA

The **General Statistics** chart highlights the basic raw survey data for the three years that we have taken a survey: number of responses, percentages of male and female respondents, and their ages. I think it is safe to conclude that the majority of our listeners are 18 to 35 years old and that overall the survey respondents are older.

The hard-to-read **Music Preferences** graph outlines the respondents' music tastes. The numbers were computed by

subtracting the number of people who dislike a music type from the number of people who like the music type. Therefore, a negative number indicates that more people dislike that type of music.

From this data perhaps we *could* assume that we should drop programming that features music that received "negative" scores. However, this would mean that we are taking biased data as the true reflection of all of our listeners' music tastes.

Our survey runs as follows: we randomly distribute 12,000 Surveys via our Program Guide. Listeners pick the guide up and listen to their favorite shows on WRUW. As a result we get Surveys from a random number of people who generally like the music on those shows. In an ideal survey situation we would survey the same number of people each year and note real changes over time.

The data therefore indicates which show formats encouraged listeners to send in completed Surveys. For example, polkas are the most disliked music on the graph, but listeners keep the phone lines

ringing when Greg Holtz takes to the airwaves every Thursday night. He has a large following, but his listeners may not care about filling out Surveys and they may listen only to Greg's (or Gary Rozak's) polka show and no others. Since modern and new wave rock are most prevalent on WRUW, it makes sense that it ranks high in the Survey.

Looking at **How We Rank**, we received 8.1 on a scale of 1 to 10 for the second year in a row. More than one respondent wrote "10 for diversity, 8 for quality. Make it a 9." Hmmm.....

As for Public Affairs programming, we received another 7 on a scale of 1 to 10. However, this rating came from only 16% of the respondents. The other 84% had not listened to enough to judge fairly.

Also note that our "Types of Listeners" changed as well.

Under **Miscellaneous** questions, it doesn't take much to see that most of the respondents dislike WMMS.

SUMMARY

As always, the Survey brought forth some

common and conflicting complaints against WRUW. We either do not play enough of one kind of music, or we play too much of it. We do not announce songs often enough so that you can remember what songs you heard, or we talk too much. Our Program Descriptions are either too confusing or highly imaginative. But in general, most people like the station and do not want it measurably changed.

Read the page of **Comments** we selected out of the 130 that people wrote on the back of the Survey. They'll give you some idea of the good and the bad.

Congratulations to Jack Valancy, Denise Delvalle, and Larry Muha. These three lucky people each won a mystery pack of 11 records based on their music preferences. We had initially planned to have only one winner of 10 records, but changed our minds during the holidays.

Again, thanks to all of you who responded to the Survey. We are working on making the station better for you, thanks to your feedback. Look for another Survey in the Fall!

MISCELLANEOUS

What commercial radio station (above 91.9) do you dislike the most?

Age	WLTF	WMII	WMMS	WNCX	WRQC	WZAK	The Wave	108
under 18	25%	0	5%	33%	35%	0	0	28.5%
18 - 25	50%	25%	35%	64%	35%	33%	30%	43%
26 - 35	25%	75%	44%	0	30%	50%	50%	28.5%
36 - 45	0	0	13%	0	0	0	20%	0
45 +	0	0	2%	0	0	0	0	0
Percentage of total response	2.2%	6.7%	44.1%	1.6%	9.5%	3.4%	5.6%	3.9%

(23% did not answer the question)

Do you consider college/non-commercial radio essential to your lifestyle?

Yes: 81.6 %
No: 14.0 %

GENERAL STATISTICS

	1986	1987	1988
Total Number Responses :	132	152	179
SEX:			
Male:	70%	69%	64%
Female:	27%	31%	35%
no answer:	3%	0%	1%
AGE:			
less than 18:	11%	7%	7%
18 - 25:	41%	40%	32%
26 - 35:	35%	40%	40%
36 - 45:	10%	8%	13%
46+:	2%	5%	8%

HOW WE RANK

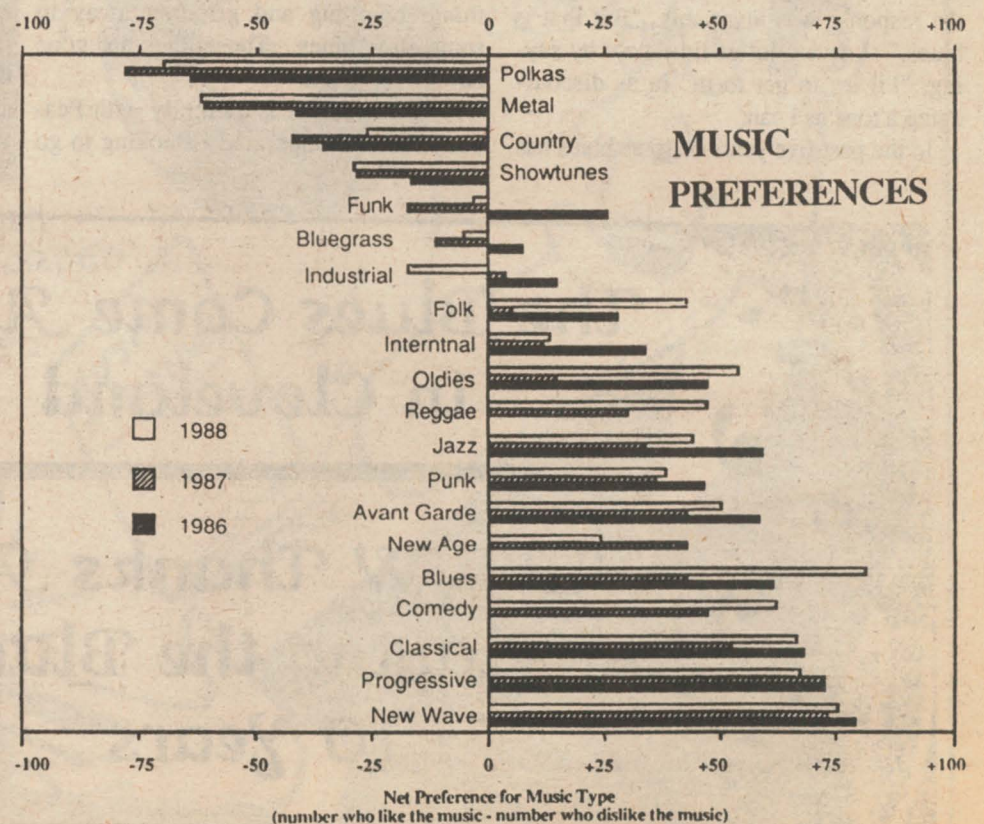
Music:
On a scale of 1 to 10 (1=yuck!, 10=very diverse and high quality), how would you rate WRUW's music programming?

1986	1987	1988
8.6	8.1	8.1

Public Affairs:
On a scale of 1 to 10 (1=yuck!, 10=informative and worthwhile), how would you rate WRUW's current Public Affairs Programming?

1986	1987	1988
6.5	7.0	7.0

Types of Listeners:	1986	1988
New Just started listening.	0%	8.4%
Devout Worshipper Listen to WRUW and no other stations.	13.5%	8.4%
Regular Listens to at least one show each week.	65.4%	66.5%
Occasional Listens once in a while.	17.3%	14.0%
Rare Listens when in the mood for something different.	3.8%	1.7%
No answer	0%	1.1%



Listener comments from the fall listener survey

The following comments have been excerpted from the Fall 1988 listener's survey. We have attempted to share with you an accurate representation of the comments we received. We take your suggestions very seriously, and would like to thank all of the listeners who took the time to express their opinions about WRUW.

Your open letter to Michael Heaton was well worded and well written. Your sentiments are shared by many. College stations are not alternative listening to many people-- but a daily habit -- one Mr. Heaton should get into soon before his brain cells totally disappear.

Beth Crockett
Chagrin Falls

I am probably your oldest continuous listener. I first discovered WRUW in October of 1967 and have been listening ever since. All of the music that has profoundly affected my life (bluegrass, blues avant-garde jazz), I discovered first on WRUW. WRUW is still the most creative and innovative radio station in Cleveland (if not the U.S.). A new-wave polka show? Brilliant!! Keep it up. Cleveland would be a far duller place without you.

Bob Frank
Shaker Hts.

In the morass of air waves called "radio" in this city, you have proven that highly evolved music for highly evolved listeners does exist.

Joanne Woletz
Euclid

I like the college stations better than regular stations-- more interesting topics HEAVY METAL uncut, and no B.S.!!!! I play the college stations every day from 10 AM to 2:15 PM. No kids, no husband, no headaches. Keep up the noise. It eases the pressures of censorship!

P.A.B.
Linn Dr, Cleveland

I think Michael Heaton, The self-proclaimed Minister of Culture, has no idea about what is going on with culture outside of his office. Either he is afraid or ignorant of the underground scene in Cleveland. Either way, he has failed to present a well-rounded viewpoint of Cleveland music to Plain Dealer readers.

David Scheid
Bay Village

A more explicit Program Guide would be helpful in letting us know what we would like to tune in to.

Unsigned
Burger Rd, Cleveland

.....How on earth do your people ever decide what to play from among all that is available?

Gunter Schwegler
Cleveland Heights

Please increase wattage (via local funding). Many, as I, would be pleased to contribute \$ for same. (Can't get you in Berea)

Laura Martin
Berea

As much as I enjoy listening, I feel that the quality of your programming is sometimes inconsistent. This is especially true of the program labelled "Free Form" of "No Format"; sometimes the programmer is right on with the music they play. Other times, their "Formatless Format" is just an excuse to fart around on the air.

Larry Muha
Cleveland

Your column on interesting band names (Fall 1988) was fun, but it also makes a point: weird, off the wall names are hard to remember. Please! Please! announce records in a more organized manner and more often. When listening to an announcement of ten songs with band name, record name and album name in a different sequence for each record, it's very hard to tell which was the band, record or album name. It's even harder to pick out the one I liked. It's even harder to buy and support the band I like.....Identify what that weird name was; song, artist, or work, a little more clearly.....

Jay Kwast
Cleveland

I listen to WRUW 30 hrs a week, mostly at work. Why? Because I find while a lot of your music offends, distracts, confuses and otherwise irritates my customers (I work at a 7-11); it also happens to make a work a little easier for me, by keeping the time they spend in the store to a minimum.....WRUW a repellent for the unwashed masses....

Greg Barnish
Cleveland

I feel like I'm in heaven because it's my 1st semester here at Case and I get to listen to my kind of music all day (almost).

Susanne Gregg
Cleveland

For sheer variety, Michigan Mom is the best radio I've heard....you may want to classify her show as a controlled substance, for I have found that listening to her show while in the R.E.M. state of sleep has induced dreams of fantastic magnitude. I have awakened laughing, crying and in a delightful cold sweat brought on by her programming. Now that is radio!

Dave Luke
Willoughby

Unfortunately, it seems that the FCC has succeeded in scaring the @#*%! out of independent/non top 40 radio stations. I don't blame you or the others. But it seems that there needs to be a sort of non-compliance, a way to stick your neck out without getting it chopped off....

Jen
Cleveland

I was in San Diego, CA last month and said to my wife, "If they had a station like this (the one we were listening to) in Cleveland, it would be #1!" Cleveland does have a great radio station. It's WRUW. And here's a \$25.00 to show that I mean it. [a check was enclosed]

P.S. Please send me a Land Shark Insurance Policy. Thanks.

P.P.S. Great open letter to M. Heaton.

Douglas Bahniuk
Cleveland Heights

WRUW has saved my life. Finding out about WRUW was like falling in love for the first time. It was heady. Saying any more would be futile...My life would not be the same if I had never heard Eskimo Throat songs, or the Residents, or Tibetan Bells, or Terrible Parade....So what don't I like about WRUW? METAL (Ack Ack Ack)...Thanks for enlightenment, WRUW.

John M. Brentar
Richmond Hts

I listen to college radio almost exclusively. I love all types of music but I'm mainly a metalhead (years of sniffing glue is to blame for that I guess). I love being able to hear a lot of jazz, blues, classical, metal and punk music on the south end of the dial.....

Arnie Barringer
Eastlake

....What do I like best? Good music with no commercials and sincere radio personalities who screw up sometimes, but at least they're honest.

Tom Federico
Lyndhurst

College radio stations play a type of music that only certain people want to listen to. Some people think that this kind of music is too weird. But actually all the bands played on WRUW all have sort of their own style that every human being can appreciate.

Elvis Sverko
Richmond Hts.

....I am in the co-op education program at the University of Dayton, and I am in Cleveland working for LTV Steel....I don't know anyone in Cleveland, outside of the steel mill where I work, so the college radio programmers are the only "friends" that I have, and I listen to them quite a bit.... as far as specific suggestions, try to get the programmers to play shorter sets, and then identify more clearly what was just played.... It is frustrating as hell to listen to a set of 24 or 25 songs in a row, and then have the programmer only say what the last 3 or 4 songs were.....

George M. Noeth
Dayton



Who sits on your piano?



by A .A. Swiecone

When you hear the words "classical music", what is the first image that comes to mind? Do you see a dusty bust of Beethoven or that ominous flock of helicopters from *Apocalypse Now*? A symphony orchestra in peguineque garb is fairly predictable. Perhaps you imagined the flailing arms of a maestro who is doomed to spontaneous combustion before intermission.

Now switch gears and think about contemporary music. I am sure the images you conjure are somewhat different. Do you see latex coated legs swaggering through dry-iced, laser-sliced video? (As Mose Allison would say, "Eight hundred pounds of electric genitalia.") Maybe hair-sprayed, lollipop-weaned adolescents intoning the sorrows of high school rejection skip into view. If you have a truly dark imagination the sterile sound of "The Wave" rears its mechanical head. The truth is that all of the above are accurate, but only in the most fractional sense.

Since you are a conscientious listener, you naturally want to be aware of all the best music available. As you skim over the schedule page in this tasty morsel of a guide, you will notice we offer alternatives in rock, jazz, folk, international music, blues, thrash and classical. Classical? Surely that's just a token. How can there be anything innovative about something

that's been around for three hundred years? Alternative radio? Hah! They're just trying to please everybody and just in time for the telethon, too.

Well, yes and no. To please, thrill, shock, and enthrall you is undoubtedly our intention. However, the word "classical" is very deceiving. Contrary to popular belief, this category is as earth shattering as any other in a day of alternative programming. Classical music has been known to be the music that characterizes an age.

Ironically, the composers and artists who performed it were generally smothered by widespread ignorance and condemned to lives of penury and misunderstanding. If you are in doubt, think about the last scene of *Amadeus*. Mozart, a man we universally recognize as a symbol of musical genius, died dejected, penniless, and diseased. His body was dumped into a common unmarked grave. With a superior sneer we dub the time Mozart glorified as "barbaric". Why? Simply because they didn't know a good thing when they had it.

You may agree that we are living in a modern and fairly refined society. Hopefully by now we have learned to recognize our great artists and bestow laurels accordingly. Unfortunately, a lot of contemporary composers suffer a sort of Mozart syndrome. Things have become drastically better, but the music of our time may

not get the attention it deserves until we are dust.

Classical music written before the early 1900's receives the most airplay because it is established. This music reached this point because it is emotional, virtuosic, and most importantly, communicative. Yet we forget that it shocked the wigs off their contemporaries. This is easy enough to overlook. We have been numbed to some truly great works because they have been trivialized into over-familiarity. Or perhaps it was by the virtue of their own greatness that they have become so quintessential. Think about your first exposure to classical music. It may have been that Friskies Buffet commercial with the kittens cavorting to Tchaikovsky. Perhaps it was any of the many advertisements using the Brandenburg Concertos. For me, it was the cartoon with Bugs Bunny and Daffy Duck engaged in a pyrotechnic piano duel. One could dwell in the bowels of the earth and still hear the first four bars of Beethoven's Symphony No. 5.

It is not necessarily unfortunate that some pieces are better known than others. However a lot of music has been condemned to a general pudding of a category. Many people do not realize that there is more beyond the undeserved stereotype of classical music.

New music is constantly composed and

it is especially unique as it has centuries of influence to draw upon. Technology has made the world completely accessible so we glean the benefits of many previously foreign cultures as well. The music created during our lifetimes is as much a direct reflection of our time as Bach's music was of his. To be remembered through history as a society that did not respect the people who attempted to immortalize it, would be a pathetic legacy. The only thing worse is to be forgotten entirely.

What classical programmers at WRUW are trying to do is play the most recent compositions and the best works of the past. True to the concept of alternative programming, we feature music which receives little attention from commercial stations. We habitually include known pieces with unusual instrumentation plus music influenced by other styles of music.

But this wasn't meant to be a heavy piece. Lighten up. Turn on the radio. What you hear may be hard to hum, but perhaps the bust of Eliot Carter or Donald Erb will someday join Beethoven's on the piano someday.



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lunch & dinner available

Media exaggerates stories about Jamaican posses

by Rich Lowe

A wealthy Jamaican drug dealer purchased a Mercedes with cash. The next day it is rear-ended, after which he quickly hops out of his Mercedes and shoots and kills the other driver. This episode occurred over three years ago right here in Cleveland, and it has the makings of a newsman's dream: money, a minority group, drugs, and murder. This truly became a dream for Cleveland's media, one that generated magazine cover stories, television lead stories, and newspaper headlines -- but it was an unpleasant dream for Cleveland's targeted Jamaican population.

After this Mercedes incident there were news descriptions on a weekly basis of bloodthirsty Jamaican "posses" with automatic weapons fighting "turf wars" with rival gangs over drug territories. Enough catch phrases for you? Add one more: a Federal Caribbean task force was combing Cleveland to hunt down the militant posses and end the reign of terror. These stories became hotter than the nightly 11:00 fire that "ravaged the home of an elderly couple".

One explanation of why these stories were so effective is that in 1986 there was a national push for local news stations to feature sensational stories. The image of a

Jamaican posse running the streets of Cleveland brought up images of mystery, danger, and death, and they sure made people scared. The Jamaican posse was the ideal topic to sensationalize.

The stories were interesting for the most part, but lacked foundation, always backstepping to the original incident with the Mercedes. I've personally read over a dozen articles on this subject and have yet to read of any other Cleveland posse murder. Not to say there haven't been any subsequent murders, but they've used up a lot of air time and news space trying to scare people and isolate a culture.

From the onset the media were confused. They described "drug houses" as "gates" or "yards", and "posse" as the name of a Jamaican drug gang. Actually, a posse is a name for any group of friends and has been around for over 15 years. A "gate" or "yard" is used to identify a house, not specifically a drug house. I picture a befuddled FBI agent attempting to understand the conversational whispers of a group of deeply accented Jamaicans. Pure folly. The height of absurdity was contained in one article that described the Jamaican Luke Easter Park area with images of a barbed wire prison containing frightened area residents.

As a reggae DJ for the last seven years, I've been to most of these "dangerous" areas described and have never had a problem, and I'm white. Of course, people cannot expect to leave their cars unlocked and go for a stroll as if they were shopping at Beachwood. An inner city area requires taking precautions and one has to be careful whether on East 116th Street, in East Cleveland or in Glenville.

I don't quite understand the ingredients for this brew of fear, but it has been created before with the Italians and Orientals. An element of crime exists, and the media lump the whole culture into the Mafia, Oriental Syndicate, or in this case, the Jamaican Posse, as if every Jamaican were a card-carrying member.

It's easy to tag and categorize these groups because they talk, dress and act differently from the familiar. An illustration of this misunderstanding of the Ja-

maican culture is displayed in the image of the servile Jamaican serving a margarita beachside beneath a palm tree while calypso music plays in the background. Those days are done, and have been for almost twenty years.

The truth becomes knotted, stretched, and torn. The media have suddenly discovered Jamaicans. The media rush to tell us what to be aware of, and set up a forum which nuzzles us to decide on their

terms what is right and wrong based on the story components they choose to emphasize. They want to nourish not only anger but also fear. Innocence is unimportant.

The atmosphere they create of "Rightness" and "Wrongness", "Goodness" and "Badness" is called Jingoism . . . it always precedes a war. If Joe McCarthy were alive in Cleveland in our era, would he be Gary D's co-host?

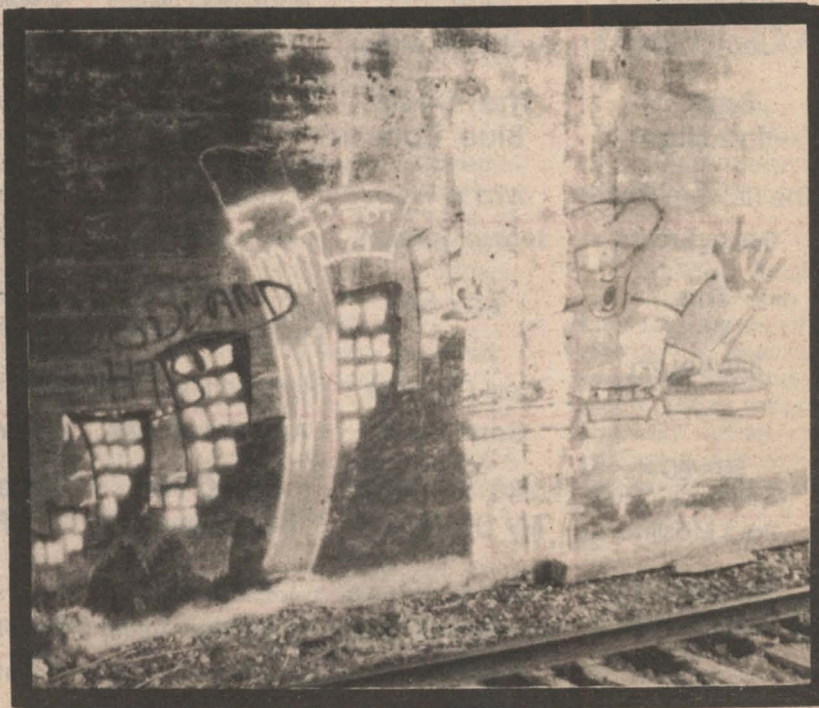


Photo by Rich Lowe



Photo by Rich Lowe

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*WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Rd., Cleveland, OH 44106. Our phone number is (216) 368-2208.

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Where your 1989 telethon donation will go



- * Conversion of the record library to Compact Disc.
- * Expansion of our facility to accommodate our enormous record/CD library, and protect the existing records.
- * Continuation of the project to improve WRUW's signal.
- * The 9th annual Studio-A-Rama.

RIGHT BACK INTO YOUR EARS!!

SPRING 89

WRUW-FM 91.1

368-2208

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
2 ^{am}	Chuck Nicklow	Dan Thompson	John Hall	Ron Kretsch	Nick Anderson	Rich Skellen	Neal	2 ^{am}
3	L. S. Drive	Pieces of Lint	Rummaging Through the Garbage	Go Into a Closet and Suck Eggs	Out of Context	Ferocious Melbatoast	Dare Waves	3
4	Aural Hallucinations	Fuzzy	Punk and Sixties	Esoterics for Claustrophobics	Biodegradable	Frozen		4
5	Jerry Szoka	Gretchen Meigs	Stanley Shmia	Candace Roshoph	Dave Martin	Eric & Ben	Night Time Music	5
6	Beat of the Night	The Deep Blue Ebb	Entropy Increases	The Underground Garden	Rainbow Soup	To Be Announced	Wade	6
	The Rhythm Divine	Wild 'n' Free	Punk/New Wave/Progressive	Unusual Modern	Freeform	Schmorbleglebitz		
7	Dave Brown	Jennie Lennon	Tony DeFazio	Metalloyd	Sue Jaconetta	Julia Coté	diversified, inc.	7
8	The Wax Museum	Box 54	A Perpetual Phantasmagoria	Time to Rage Revisited	Nuclear Ecstasy	Wake Up or Die Right		8
		Fred Gwynne	Hard-Dance-Core+	Metal	New Music	Bhang Juice		
9	50's/60's R&B/Rock-n-Roll	Gary Rozak	April Swieconeck	Kevin Shurtluff	Alicia & Catherine	Monika	Freeform	9
10	Paul Masline	Polka Changed My Life Today	Roll Over Beethoven	National Spine Punch	Knowledge, Error, & Probable Opinion	The Liberation of Aunt Jemima	Finnegan's Wake	10
	Something Classical	Polka & 2-Steps	Classical	Autoform	eclectic	Modern Stickiness		
11	Classical	Georgetown Univ.	Cambridge Forum	Voices of our World	The Bumbly Pool	Science Journal	Cousin Jimmie Wilson	11
N	David Caban	Melissa	Eric Richardson	Pat McHale	Dor Koch	Diana Plumer	Roll Away the Dew	N
	Sunday Matinee	Scratch Your Brain	Hot & Cold Running Blues	Evil Dead Air	Recurrent Beat	Lost in Syntax		
1 ^{pm}	Showtunes	Thrash-o-matic Hardcore	H-V-V-stuff	Metal	Modern/Dance	20th Century	Folk	1 ^{pm}
2	Andrea Leonard	Stella	Prince	Jen Sedwick	Francis Uy	Larry Collins	Live From Cleveland	2
3	Lady Plays the Blues	The Wrath of the Thrash Queen	Straight to the Head	Vegemite Addiction	The Law of Fives	Ouch! It's Fun	Rich Lowe	3
	Blues & Stuff				Tech Noise		Night of the Living Dread	
4	Lawrence Kren	To the Death	Reggae	Bitter Rock	Mike Arnovitz	mmm-mmm Good	Reggae	4
5	Absolutely Free	David Earle	Cushmere	bev	Bad DNA	Mike Reilly	Scott Larson	5
	Read My Lips	King Bugs	In Search of My Lost Soul	Continua		The Swing Shift	That's How I Escaped My Certain Fate	
6	Don Sebian	Eclectic	... for lovers only	The 'Age' Continues	The Greg Holtz Show	Big Band/Swing	Psychotronic	6
7	Definitely Downtown	Just Chillin'	Consider Alternatives	Gaywaves	News Spotlight	The Mind's Eye	Harold Henderson	7
		Annie	Steve Hunder	Mason Miller	The Wilson Boys	Joe Riznar	Lost in Thought and Tobacco	
8	Jazz	Annie's Blues Show (the 2nd Decade)	Abstract Truths	The Punch	When the Roses Bloom Again	Your Favorite Rebellion	Format	8
9	Chris Hagen	Blues, Blues, Blues	Jazz	trapfunkhouseclub	Country Roots & Branches	A-Rockin' & A-Reelin'	Chris Hellman	9
10	The Rhythm Method	Teknokratic Relapse	Chuckles with Chuck	Global Taxi	Rhythm & Blues Survey	Jim Szabo	Quark Repair for Quantum Mechanics	10
	Guess?						Continuous Wave	
11	Ken Nordine	Dennis Sichner	Brian Davis	Ken Nosé & Jeff Barratt	Paul Fogel	Down By the Cuyahoga	Bill Anderson	11
	Randy Woodling							
M	Two-Brained Stegosaurus Drive-in	Naugahyde Reality	It's a Free Country?	Dance Party CIA	Zoom, Tishy's Dead	Jazz Calendar at Midnight	Bird Calls	M
1 ^{am}	Dope Music	Jazz	Yeah Right	Psychedelic/new	Δ is Constant	Jazz	Jazz	1 ^{am}

SPRING PROGRAM DESCRIPTIONS

SUNDAY

2:00 am

L.S. Drive

Chuck Nicklow

Originally a simple ergot derivative known as Up Chuck's Alley, L.S. Drive was refined to an industrial mixture that produced aural sensations of an almost hallucinogenic nature. I said, "Mom, how about getting me a Pepsi, but she said 'No! You're on drugs!'"

5:00 am

Beat of the Night

Jerry Szoka

The beat goes on, and on, and on 'till Sunday dawns. Follow the rhythm to the beat of the night. Excessive use is highly recommended.

7:00 am

The Wax Museum

Dave Brown

Cleveland, the home of the Rock-and-Roll Museum, deserves a true "oldies" show with rare and vintage rock-and-roll and rhythm and blues. These are not the oldies you'll hear on an "oldies format" radio. Check it out.

10:00 am

Something Classical

Paul Masline

Classical music from Bach to Block, and everything in between.

2:00 pm

Lady Plays the Blues

Andrea Leonard

Lots of Blues, both old and new. Plus, a dash of Zydeco and a pinch of Gospel, with occasional diversions in to the area of female jazz vocalists!

4:00 pm

Absolutely Free

Lawrence Kren

Freedom for your ears. Rock (new, 70's, 60's), blues, R&B, folk, random noise, weekly specials. Give it a try!

6:00 pm

Definitely Downtown

Don Sebian

Jazz for early Sunday evening, featuring bebop, hard bop, and post bop, along with tangential excursions into blues, big band, and avant-garde

9:00 pm

The Rhythm Method

Chris Hagen

11:30 pm
Two-Brained Stegosaurus Drive-Inn

Randy Woodling

Turn on and tune in for a psychedelized mockery of classicalized rockery. Cut out this paragraph and smoke it; then sit back, relax and reflect on the spiritual

meanings of the patterns on your wall. Be discreet and you probably won't even be arrested.

MONDAY

2:00 am

Pieces of Lint

Dan Thompson

Things small and unappreciated must sometimes be cherished simply for what they are.

5:00 am

The Deep Blue Ebb

Gretchen Meigs

If pickles bark in the park and cops prohibit peaches on the beaches, then bulbous carp will grapple with bass in the deep blue ebb.

7:00 am

Box 54

Jennie Lennon

Generally, very fast paced action that only Tootie and Muldoon are capable of dealing with. Schnauzer has no paint on his face, but his lips are still there.

9:00 am

Polka Changed My Life Today

Gary Rozak

Mostly Polish-style Polkas, with a mix of Tex-Mex, Cajun 2-steps, Celtic jig and reels, and any fast folk dance music.

11:30 am

Scratch Your Brain

Melissa

Scratch Your Brain returns to assault your ears with the newest hardcore, thrash, metal and industrial noise. THE way to begin your Moshin' Metal Mondays. Old hags beware - Malacypse is behind the driver's seat!

2:00 pm

The Wrath of the Thrash Queen

Stella

Where are my dentures? I can't find my dentures! Where are my dentures? I really need my dentures! Now what was I looking for? Oh yeah, my bowling ball! Well what do you know, I found my bowling ball! (it doesn't seem to fit in my mouth, BONK!!)

5:00 pm

King Bugs

David Earle

Different types of music, all hard rocking!

7:30 pm

Annie's Blues Show

Annie

Nothing but the blues.

11:00 pm

Naugahyde Reality

Dennis Sichner

The best of straight-ahead, bebop and mainstream jazz with temporary excursions

into jazz fusion.

TUESDAY

2:00 am

Rummaging Through the Garbage

John Hall

Punk and sixties stuff.

5:00 am

Entropy Increases

Stanley Shmia

Chaotic stuff and other archetypes. Music ranging from early punk and evolving into new wave and progressive. Other interesting tidbits thrown in for good measure. Music for everyone to grow by.

7:00 am

A Perpetual Phantasmagoria

Tony DeFazio

A variety of stuff like: Foetus, Voice Farm, Alien Sex Fiend, Ultra Vivid Scene, Ministry, Cocteau Twins, Nit-zer Ebb, Forgotten Rebels, This Mortal Coil, Dead Kennedys, etc...

9:00 am

Roll Over Beethoven

April Sweiconek

More music by the living for the living. Recent compositions, unusual influences, and unconventional instrumentation. Not forgetting, of course, great music of the past that you don't hear anywhere else. And it just don't get better than that!

11:30 am

Hot & Cold Running Blues

Eric Richardson

Put the plug in and take your fill of the hot and cold running blues. Blues from the Mississippi delta to the streets of Chicago, and everywhere in between.

2:00 pm

Straight To The Head

Prince

Playing the latest and greatest in reggae-soca from Kingston to Jamaica.

5:00 pm

In Search of My Lost Soul

Cushmere

Rap, funk, old R&B, and anything else that's either been lost, forgotten, or ripped off.

7:30 pm

Abstract Truths

Steve Hunder

Jazz from spiraling and obtuse points of view, consisting of compositional and improvisational ideas drawn from the next millennium.

11:00 pm

It's A Free Country?

Brian Davis

Dreams must be nurtured on the radio.

WEDNESDAY

2:00 am

Go Into A Closet and Suck Eggs

Ron Kretsch, Esq.

MUSIQUE by which to squeeze the whiteheads on your gluteus maximus. Not a real radio program, but a remarkable simulation of guitar grunge, industrial noise and show tunes. Feeds an entire family of four, and it's pennies cheaper per serving!

5:00 am

The Underground Garden

Candace Roskoph

An unusual assortment of modern music to stimulate your mind and your senses.

7:00 am

Time To Rage Revisited

Metalloyd

It's seven in the morning. You have to go to work or school...like it or not. Metal is on WRUW - do you have time to listen?

9:00 am

National Spine Punch

Kevin Fernandez Shurtluff
My Second Roadkill's community-access continuation is centered in modern noise and music, and includes interface/outreach, with which you can regulate the show to your personal taste. Varying in style and content, this show is open to your input and ideas.

11:30 am

Evil Dead Air

Pat McHale

Like a creature from the dawn of time, EVIL DEAD AIR will enlighten the few and confuse the masses. Check your lipstick and pocketbooks at the door!

2:00 pm

Vegemite Addiction

Jen Sedwick

Follow the masses in the latest nontrend of harsh and bitter vegemite worship. Spam rock straight from the twilight edge.

5:00 pm

Continua

Bev

Explore the realm of synthetic music with excursions into more traditional acoustic "new age". Stay tuned for occasional theme shows and artist features. Requests highly encouraged and most appreciated!

7:30 pm

The Punch

Mason Miller

Rap, funk, club and house music. Tune in for the mid-week party. Oh, and by the way, we don't play "slow jams" or top-40 commercial-type rap.

11:00 pm

Dance Party CIA

Ken Nosé and

Jeff Barratt

Boom boom boom go back to your room and turn on the radio. Bop to the sound of one hand clapping a Def Leppard song. 60's punk, biker-psyche, electronic noise, ambience, noise, and that driving conga beat.

THURSDAY

2:00 am

Out of Context

Nick Anderson

Blah, Blah, Blah.

5:00 am

Rainbow Soup

Dave Martin

The tastiest cuts of some handpicked new releases mixed with a blend of 70's space rock, new age, heavenly, ethereal and uplifting sounds, with a few surprises thrown in for spice. Delicious! Even for breakfast.

7:00 am

Nuclear Ecstasy

Sue

Start your day by listening to alternative morning radio. Two hours of not too upbeat, yet not too sleep-inducing new wave music. Tune in for music that will send your nuclei into fits of ecstasy.

9:00 am

Knowledge, Error, and Probable Opinion

Alicia Lasek &

Catherine Butler

Tune in for Alicia's eclectic wanderings until March sometime, when she hands over the controls to Catherine, who will feed your ears a smorgasboard of musical delights.

11:30 am

Recurrent Beat

Dor Koch

A synchronization of sounds to make your body move.

2:00 pm

The Law of Fives

Francis Uy

"All things are true, even things that are false." "Master, how can this be?" "Don't ask me, man, I didn't do it!"

- Principia Discordia
Illuminated noise to confuse your afternoon.

4:00 pm

Bad DNA

Mike Amovitz

7:30 pm

When the Roses Bloom Again

Cuzin' Dave and Dan

Wilson

Country roots and branches from all areas: old

PROGRAM DESCRIPTIONS CONTINUED

timey, bluegrass, rockabilly, Tex-Mex, western swing, cajun, ragtime, blues, hawaiian, acid banjo and crabgrass.

11:00 pm Zoom, Tishy's Dead

Paul Fogel
This is not College Radio's Top 10, 20, or 40. No Smiths requests allowed. From avant to thrash. Hell, it's just music. It can't kill. Ask Tishy.

FRIDAY

2:00 am Ferocious Melbatoast

Rich Skellen
Stompin' stuff out of the cooler!

5:00 am To Be Announced

Me and Him
Featuring weekly readings from "Ethel the Aardvark Goes Quantity Surveying", and weird jangling noises that get passed off as music nowadays. Occasional sarcasm, cynicism, and other family traits. Why do you feel scared with fifteen thousand thermonuclear weapons protecting you?

7:00 am
Wake Up or Die Right
Julia Coté
Industrial radiation and toxic guitar. Deep breathely!

9:00 am
The Liberation of Aunt Jemima
Monika
Unshackled New Music. Various WimMyn's Voices. World Ethno Beat. TeknoAcidHoney.

11:30 am
Lost in Syntax
Diana Plumer
Cool Twentieth century music with local emphasis.

2:00 pm
Ouch! It's Fun
Larry Collins
Squiggly music for squiggly people.

5:00 pm
The Swing Shift
Mike Reilly
The best of big band and swing from the past to the present. Listen for specials. Requests accepted anytime.

7:30 pm
Your Favorite Rebellion
Joe Riznar

Now in its 8th year, this program features the latest guitar pop, industrial dance, garage noise, and world beat. Also included are retro styles like rockabilly, bubblegum, acid punk, doo wop, and surf. Special theme shows at various times.

10:00 pm Down By The Cuyahoga

Jim Szabo
"It's ten o'clock, and time for jazz". Weather Report. Decoding Society. Last Exit. Sanborn. Yellojackets. Dizzy. Duke. Basie. Prez. Satchmo. Bird. Mingus. Miles. Jazz Calendar. Monk. Requests. Rollins. Trane. Krivda. Lovano. Jarrett. Ornette. Threadgill. Art Ensemble. Braxton. Sun Ra. "As-salaam-alaikum"!

SATURDAY

2:00 am Dare Waves

Neal
What does night-time music mean to you? To Neil, it's a ghoulish mixture of modern, electronic, industrial, and avant-garde, with a dash of psychedelia and power

pop, coagulating into a bubbling potion of strange sonic brew

6:00 am diversified, inc.

Wade
A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz, country, R&B, international, avant-garde, etc.

11:00 am
Roll Away The Dew
Cousin Jimmie Wilson
Jimmie does a show featuring both contemporary and traditional folk music. He also mixes in some country and bluegrass music, and occasional reaches back to the early days of country music.

3:00 pm
Night of the Living Dread
Rich Lowe
Go ahead, try it, but not all at once. Slowly... let it drift and fill the room. It's not as bad as they say. It's good for meditation and will clear your mind. This is good stuff; it's Jamaican.

5:00 pm That's How I Escaped My Certain Fate

Scott Larsen
Music ranging from international to industrial with occasional leaps of faith and/or logic.

"I was asked by an 80-year old man, 'What do you call this music?' Rock-'n'-roll had already been taken, so 'pointless' is what I said instead."
- T.K.A., The Offense Newsletter

7:00 pm
Lost in Thought and Tobacco
Harold Henderson
Same old B.S., but a different time, by God.

9:00 pm
Quark Repair for Quantum Mechanics
Chris Hellman
From psychotronic to electro-dance, a good beat is the name of the game

11:00 pm
Bird Calls
Bill Anderson
Jazz from Louis Armstrong to the Art Ensemble - special features to be announced.

PUBLIC AFFAIRS AND SPECIALTY SHOWS

SUNDAY

NOON Sunday Matinee

David Caban
Two hours of glitter, razzle-dazzle, tap dancing, show tunes, and soundtracks. A different overture each week, plus an "intermission". It's the only way to go to the theater, without leaving your home. Listen for specials!

11:00 pm
Ken Nordine
Sit back, close your eyes, and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid, it's your old pal Ken.

MONDAY

11:00 am Georgetown University Forum

Georgetown University Forum is a series produced in Washington, D.C.. It offers the latest on child development, aging, and provides insights in to the aging process. Listen, and you will have the

opportunity to hear from some of the leading newsmakers in the country today!

7:00 pm Just Chillin'

Weekly call-in talk show which discusses teenage health issues, ranging from teenage suicide to sexually transmitted diseases. Get informed!

10:00 pm The Teknocratic Relapse

Joe Banks
A concentrated hour of new music and information, focusing on import and indie label bands. Occasional interviews, plus weekly comprehensive concert calendar.

TUESDAY

11:00 am
Cambridge Forum
This series presents an excellent sampling of America's great minds speaking out on a variety of issues. Comments and inquiries should be addressed to: Cambridge Forum, 3 Church Street, Cambridge, Massachusetts 02138.

7:00 pm
Consider the Alternatives

Quality reporting from a more sane and objective perspective than usual. It's an alternative view of the domestic and international policies of the United States. Produced by the SANE Education Fund, 5808 Greene Street, Philadelphia, Pennsylvania, 19144.

10:00 pm
Chuckles with Chuck
A highly entertaining hour of comedy with your host, Chuck Poulton.

WEDNESDAY

11:00 am
Voices of Our World
Voices of Our World is a weekly presentation of the Mary Knoll Media Realitions. This program features national news events and lively interviews.

7:00 pm
Gaywaves
Gaywaves features weekly news of the gay community, a regular calendar of local events, music, and discussion of gay and lesbian issues with people from both the Cleveland area and the national gay scene.

10:00 pm
Global Taxi
Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

THURSDAY

11:00 am
The Bumbly Pool
A show for our young and young-at-heart listeners. Lots of fun stuff to hear and do!

6:00 pm
The Greg Holtz Show
Nationalities' radio programming, polkas waltzes, obereks and community news.

7:00 pm
News Spotlight
A diverse collection of news from around the world. Always interesting and always informative. Interviews and controversial issues not heard on any other radio station. And watch for the debut of **Confront!**, a call-in show featuring live debates between opposite factions of controversial issues.

10:00 pm
Rhythm and Blues Survey

A weekly series of featured Rhythm and Blues artists and label.

FRIDAY

11:00 am
Science Journal
There's more to science than meets the eye! Listen to the science Journal and get an earful. Cecilia Nasti takes you on a weekly excursion in sound through science experiments and experience.

7:00 pm
The Mind's Eye
The Mind's Eye is a continuing series of radio dramas based on classic stories. Listen weekly and enjoy The Scarlet Letter, Benito Cerino, The House of Mirth and more!

SATURDAY

10:00 am
Finnegan's Wake
A full hour of Irish and Scottish folk music produced and hosted by John Zeitler.

2:00 pm
Live From Cleveland
Live music either direct from WRUW's studios or prerecorded elsewhere. All Types!

The Staff of WRUW's 1988 Top 10 Lists - I

WRUW programmers were asked to submit a listing of their ten favorite releases of 1988. Reprinted on these three pages, the lists provide insight into the programmers' individual tastes and preferences. Caricatures were drawn by Tom Angeles, Ken Nose and Randy Woodling. Enjoy!



Dennis Sichner
Jazz

1. Billy Childs--
Take For Example This...
2. Billy Pierce--*Give & Take*
3. Phil Woods--*Evolution*
4. Glen Wilson--*Elusive*
5. Michael Camilo--*Michael Camilo*
6. Robin Eubanks--*Different Perspective*
7. Eliane Elias--*Cross Currents*
8. Lee Komitz--*New York Album*
9. Bob Florence--*State of the Art*
10. Bobby Watson--*No Question About It*



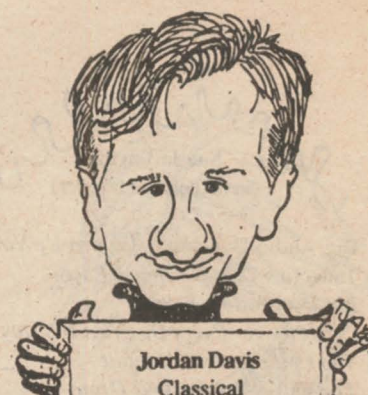
Wade
Top CD List

1. Linda Hirst--*Songs Cathy Sang*
2. Christine Lavin--
Good Thing He Can't Read My Mind
3. Bulgarian Voices--
Le Mystere des Voix Bulgares
4. Sweet Honey in the Rock--*Breaths*
5. Various Artists--*Stay Awake*
6. Dagobert Bohm--*Acoustic Moods*
7. Last Exit--*Iron Path*
8. Fred Small--*I Will Stand Fast*
9. Michelle Shocked--
Short Sharp Shocked
10. Lou Harrison--*La Koro Suite*



April Swiecone
(not necessarily in order of greatness)

1. Kronos Quartet: Hendrix -*Purple Haze*
2. Rouse: Ogoun Badagris--
St. Louis Symphony Orchestra
3. Gregg Smith--
Music for an Urban Church
4. Stravinsky Conducts Music for
Chamber and Jazz Ensemble
5. Le Mystere Des Voix Bulgares Vol. II
6. Ravel: Quartet in F for Strings--
The Julliard Quartet
7. Copland: Music for a Great City--
London Symphony Orchestra
8. Adams: Music from Nixon in China
9. Kupferman: The Garden of My Father
10. Gershwin: Blah, Blah, Blah



Jordan Davis
Classical

- Witold Lutoslawski--*Symphony #3*
John Cage--*Piano Sonatas*
Ensemble Alcatraz--*Visions and Miracles*
New Jersey Percussion Ensemble--
Percussion Music
Conrad Cummings--*Positions 1956*
Anthony Plog, et. al.--
20th Century Settings for Trumpet
Lou Harrison--*La Koro Sutra*
Modern Mandolin Quartet--
Modern Mandolin Quartet
Wynton Marsalis--
Baroque Music for Trumpets
John Adams--*Nixon in China*



Brian Davis
Compilations

1. Til Things Are Brighter
2. It's Hard to be Cool in an
Uncool World
3. Exhibit B
4. Driving Me Backwards
5. Stay Awake
6. MNP: Reggae From Around The
World
7. Zimbabwe Frontline
8. All Ears Review Vol. III
9. Crash Course in Cleveland Life
10. Ears to the Grindstone

1..4..5

Eric Richardson
Blues

- Otis Rush -- *Tops*
John Hammond--*Nobody But You*
Kenny Neal--*Big News from Baton Rouge*
C. J. Chenier and the Red Hot Louisiana
Band--*Let Me in Your Heart*
John Mayall's Blues Breakers--
Chicago Live
Katie Webster--*The Swamp Boogie Queen*
Phillip Walker--*Blues*
Mr. B. with J. C. Heard--*Partners in Time*
Lazy Lester--*Harp & Soul*
Lowell Fulson-- *It's a Good Day*



Andrea Leonard
Blues

1. Otis Rush--*Tops*
2. John Mayall's Blues Breakers--
Chicago Line
3. Joe Louis Walker--*The Gift*
4. Maurice John Vaughn--*Generic Blues*
5. Phillip Walker--*Blues*
6. Katie Webster--
The Swamp Boogie Queen
7. Rufus Thomas--
That Woman is Poison
8. Kenny Neal--
Big News from Baton Rouge
9. Bobby King and Terry Evans--
Live and Let Live
10. Elvin Bishop--*Big Fun*



Don Sebian
Jazz

1. Thelonious Monk--
Live in Stockholm 1961
2. Frank Morgan and the McCoy Tyner
Trio--*Major Changes*
3. Bennie Wallace--*Bordertown*
4. John Carter--*Fields*
5. Arthur Blythe--*Basic Blythe*
6. David Murray--*Lovers*
7. John Zorn/George Lewis/Bill Frisell--
News for Lulu
8. Bob Stewart--*First Line*
9. John Stubbleford--
Countin' on the Blues
10. Ray Anderson--*Blues Bred in the Bone*



Jazz. Reissues--compact discs

Bill Anderson
Top Jazz LP's

- Tommy Flanagan--*Nights at the Vanguard*
Benny Carter--*Central City Sketches*
John Carter--*Fields*
Gil Evans/Steve Lacy--*Park Blues*
Henry Threadgill--
Easily Slip into Another World

- Duke Ellington 1927-1934
Gil Evans-- *The Individualism of...*
Jim Hall--*Jazz Guitar*
Earl Hines--*Plays Duke Ellington*
Django Reinhardt--*Djangologie U.S.A.*

Annie
Blues

1. Otis Rush--*Tops*
2. Katie Webster--
The Swamp Boogie Queen
3. Jimmy Ley & the Funkpumpers--
Northcoast City Blues
4. Rev. Billie C. Wirtz--
Deep Fried & Sanctified
5. Travis Haddix--*Wrong Side Out*
6. John Hammond--*Nobody But You*
7. The Kinsey Report--*Edge of the City*
8. Chick Willis--*Now*
9. Maurice John Vaughn--
Generic Blues Album
10. Walter Wolfman Washington--
Out of the Pack

Cousin Jimmie
(in alphabetical order)

- Russ Barenberg--*Moving Pictures*
Folkways: A Vision Shared--*Various*
Nancy Griffith--
One Fair Summer Evening
John Jorgenson--*After You've Gone*
John McCutcheon--*Mail Myself To You*
Tim & Mollie O'Brien--*Take Me Back*
Maura O'Connell--*Just In Time*
Peter Rowan (with The Nashville Blue-
grass Band)--*New Moon Rising*
Arthur Doc Watson--*Portrait*
Robin & Linda Williams--
All Broken Hearts Are The Same

The Staff of WRUW's 1988 Top 10 Lists - II

Sue Jaconetta
(in no particular order)

Big Audio Dynamite--Tighten Up Vol. 88
Tangerine Dream--Optical Race
Joy Division--Substance
Let's Active--Every Dog Has His Day
The Lime Spiders--Volatile
The Fall--I Am Curious Oranj
The Lilac Time--The Lilac Time
House of Love--House of Love
Ramones--Ramones Mania
Hunters & Collectors--Fate



Randy Woodling
(in no particular order)

Henry Kaiser--
Those Who Know History are Doomed to Repeat It
Eugene Chadburne--I've Been Everywhere
Frank Zappa--Broadway the Hard Way
Various Artists--
Open Your Ears Again--The Best of German Krautrock
Scott Johnson--
Patty Hearst Original Soundtrack
King Missile--They
B.A.L.L.--Bird
Erik Lindgren--Polar Yet Tropical
Butthole Surfers--Hairway to Steven
Various Artists--Guitar Speak



Tony DeFazio
(in no particular order)

Ministry--Land of Rape and Honey
Alien Sex Fiend--Another Planet
Pailhead--Trait
Skinny Puppy--Visisect VI
Rapeman--Two Nuns and a Pack Mule
Sonic Youth--Daydream Nation
Foetus Interruptus--Thaw
Various Artists--
Crash Course in Cleveland Life
My Life with the Thrill Kill Kult--EP
The Dickies--
Killer Klowns from Outerspace



Neal

1. Pere Ubu--
The Tenement Year/B-Side 12"
2. Neon Judgement--Horny as Hell
3. Revolting Cocks--Live
4. Legendary Pink Dots--Any Day Now
5. Compilation--
Ears to the Grindstone
6. Click Click--Rorschach Testing
7. Gary Clail--Tackhead Sound System
8. Compilation--Acid LP/Jack the Tab
9. Ministry--Land of Rape and Honey
10. My Dad is Dead--Let's Skip the Details



Dave Martin

1. Vangelis--Direct
2. Tangerine Dream--Optical Race
3. John Tesh--Tour De France (Sndrk)
4. Psyche--Mystery Hotel
5. Gentlemen Without Weapons--
Transmissions
6. Steve Roach--Dreamtime Return
7. Azuma--The Wanderer
8. Orchestral Manoeuvres in the Dark--
The Best of O.M.D.
9. Bill Nelson--Chance Encounters in the
Garden of Lights
10. Suzanne Ciani--Neverland



Chris Jones

1. Pixies--Surfer Rosa
2. King Missile--They
3. Laibach--Let It Be
4. Dinosaur Jr.--Bug
5. Ministry--Land of Rape and Honey
6. Last Exit--Iron Path
7. Bongwater--Breaking No New Ground
8. Test Dept.--Terra Firma
9. The Fall--The Frenz Experiment
10. Nick Cave and The Bad Seeds--
Tender Prey

Monika Vazirani
Top Albums by Women

1. Diamanda Galas--
You Must be Certain of the Devil
2. Danielle Dax--Dark Adapted Eye
3. Evening in Torpor--Evening in Torpor
4. Ofra Haza--Shaday
5. Najma--Qareeb
6. Michelle Shocked--
Short Sharp Shocked
7. Bulgarian Voices--
Le Mystere des Voix Bulgares
8. Enya--Enya
9. Sweet Honey in the Rock--
Live at Carnegie Hall
10. Jane Siberry--The Walking



Jen Sedwick
(in no particular order)

Happy Flowers--I Crush Bozo
Ministry--Land of Rape and Honey
Pixies--Surfer Rosa
Sugarcubes--Life's Too Good
King Missile--They
Various Artists--
Human Music Compilation
Various Artists--Driving Me Backwards
Various Artists--
Oops! Wrong Stereotype
Rapeman--Two Nuns and a Pack Mule
Alice Donut--Donut Comes Alive



Jim Baxter

1. B A L L--Bird
2. Jad Fair and Kramer--
Roll out the Barrell
3. X Ray Pop--Psychedelic Dolls
4. Bulgarian Voices--
Le Mystere des Voix Bulgares
5. Pere Ubu--The Tenement Year
6. Steppes--Stewdio
7. Bongwater--Double Bummer
8. Steaming Coils--The Tarkington
9. My Dad is Dead--
Table
Let's Skip the Details
10. Lyres--A Promise is a Promise



Rich Skellen

1. Arsenal--Manipulator
2. Numb--Numb
3. Ministry--Land of Rape and Honey
4. Demented are Go--Kicked Out of Hell
5. Pig--A Poke in the Eye
6. a; Grumh--
We are a; Grumh and you are not.
7. Lead into Gold
8. Flour--Flour
9. Front 242--Front by Front
10. National Velvet--National Velvet

Chuck Nicklow

1. Butthole Surfers--
Hairway To Steven
2. Ministry--
Land of Rape and Honey
3. Tackhead--
Gary Clail's Tackhead
4. Big Black--
Songs About F*****
5. Big Stick--Crack 'n Drag
6. CORE: A Conspiracy International
Project
7. Rapeman--
Two Nuns and a Pack Mule
8. Dead Can Dance--The Serpent's Egg
9. Front 242--Front by Front
10. Happy Flowers--I Crush Bozo



Joe Banks

1. Cindytalk--In this World
2. Test Dept--Terra Firma
3. Horseflies--Human Fly
4. Sweat Box Compilation--Bark
5. Daniel Johnston--Ili, How Are You.
6. Compilation--Tekno Acid Beat
7. Skinny Puppy--Visisect VI
8. Ministry--Land of Rape and Honey
9. Coil--Unreleased Themes for Hellraiser
10. Foetus Interruptus--Thaw



The Staff of WRUW's 1988 Top 10 Lists - III

layout designs
by
joe banks

Jeff Barratt

1. Sister Ray--Random Violence
2. The Fluid--Clear Black Paper
3. The Bevisfrond--Triptych
4. Das Damen--Triskaidekaphobe
5. Bongwater--Double Bummer
6. Spacemen 3--Perfect Prescription
7. King Missile--They
8. Vomit Launch--Exiled Sandwich
9. Jad Fair and Kramer--Roll out the Barrel
10. Marshmallow Overcoat--The Inner Groove

Jordan Davis

1. Michelle Shocked--Short Sharp Shocked
2. Pere Ubu--The Tenement Year
3. Miriam Makeba--Sangoma
4. K D Lang--Shadowland
5. John Zorn--Spillane
6. Gang Art--FIAT!
7. Various Artists (Earth Works)--Heartbeat Soukous
8. Talking Heads--Naked
9. Patti Smith--Dream of Life
10. Clubfoot Orchestra--The Cabinet of Dr. Caligari

Melissa

(in no particular order)

R.I.P.

- Alien Sex Fiend--Another Planet
MX Machine--Manic Panic
Public Enemy--
It Takes a Nation of Millions to Hold Us Back
Ministry--Land of Rape and Honey
War Zone--Open Your Eyes
Metallica--And Justice For All
Violence--Eternal Nightmare
Happy Flowers--I Crush Bozo
Acid Reign--Moshkinstein
Revolting Cocks--
You Goddamned Son of a Bitch



Pat McHale

1. Destruction--Release From Agony
2. Sabbath--History of a Time To Come
3. Violence--Eternal Nightmare
4. Flotsam & Jetsam--No Place for Disgrace
5. Testament--The New Order
6. King Diamond--Them
7. Voivod--Dimension Hatross
8. Toxik--World Circus
9. Hallow's Eve--Monument
10. Rigor Mortis--Rigor Mortis

Alicia Lasek

1. Bongwater--Double Bummer
2. Public Enemy--It Takes a Nation of Million to Hold Us Back
3. Opal--Happy Nightmare Baby
4. African Head Charge--Off the Beaten Track
5. Throwing Muses--House Tornado
6. Mzwakhe--Change is Pain
7. Various Artists--Sgt. Pepper Knew My Father
8. Rachel Buchman--Hello Rachel, Hello Children
9. Trisome 21--Million Lights
10. Various Artists--Sub Pop 100

Stella

The Wrath of the Thrash Queen

1. Voivod--Dimension Hatross
2. Violence--Eternal Nightmare
3. Acid Reign--Moshkinstein
4. Incubus--Incubus
5. Rigor Mortis--Rigor Mortis
6. O.L.D.--Total Hag
7. Napalm Death--Scum
8. Sacred Reich--Surf Nicaragua
9. Atrophy--Socialized Hate
10. Carnivore--Jesus Hitler

Lloyd Bailey

Metal

1. Testament--The New Order
2. Slayer--South of Heaven
3. Iron Maiden--Seventh Son of a Seventh Son
4. Flotsam & Jetsam--No Place for Disgrace
5. Metallica--And Justice For All
6. King Diamond--Them
7. Death Angel--Frolic Through the Park
8. Overkill--Under the Influence
9. Anthrax--State of Euphoria
10. Suicidal Tendencies--How Can I Laugh Tomorrow When I Can't Even Smile Today

Prince and Rich Lowe's

"Yankee and Yardie"

Top Reggae LP and Single Picks

LP's

1. Aswad--Distant Thunder
2. Ziggy Marley--Conscious Party
3. Gregory Isaacs--Red Rose for Gregory
4. Joe Higgs--Family
5. Dennis Brown--Brown Sugar
6. June Ranks & Sister Charmain--June Ranks Meets Sister Charmaine
7. Dominick--Ready Fe Dominick
8. Andrew Tosh--The Original Man
9. Sanchez--Sanchez
10. Horace Andy, Winston Jarrett, and The Wailers--Earth Must Be Hell

Singles

1. Michigan & French--Pressure We
2. Shelly Thunder--Kuff
3. Sugar Minott--After The Storm
4. Admiral Bailey--No Where Better Than Yaro
5. Gregory Isaacs & Josey Wales--What A Disaster
6. Gregory Isaacs & The Mighty Diamonds--Rough Neck
7. Freddie McGregor & Cynthia Schloss--Not As Happy
8. Cynthia Schloss--Am I Losing You?
9. Josey Wales--Slackness Done
10. Dennis Brown--Give Me Your Love

Mason Miller

1. The Todd Terry Project--Just Wanna Dance/Weekend
2. Eric B. and Rakim--Follow The Leader (12")
3. Bomb The Bass--Into The Dragon (EP)
4. Sterling Void--It's All Right (12")
5. Black Riot--A Day In The Life (12")
6. Cash Money & Marvelous--Ugly People Be Quiet (12")
7. Rob Base and EZE Rock--It Takes Two (12")
8. Justified Ancients of Mumu--Downtown (12")
9. Imagination--Instinctual (12")
10. Stetsasonic--Talkin' All That Jazz

Cushmere

1. Public Enemy--It Takes a Nation of Millions to Hold Us Back
2. Boogie Down Productions--By All Means Necessary
3. Mariam Makeba--Sangoma
4. Marly Marl--In Control Volume 1
5. EPMD--Strictly Business
6. Biz Markie--Goin Off
7. Eric B. and Rakim--Follow The Leader
8. De La Soul--(12")
9. Various Artists--Zimbabwe Frontline
10. James Brown's Funky People (Part 2) Compilation

Sir Lord Tommy

Top of the Pops

1. Aswad--Distant Thunder
2. Kylie Minogue--Kylie
3. Harry Belafonte--Paradise in Gazankulu
4. James Brown's Funky People (Part 2) Compilation
5. Sugarcubes--Life's Too Good
6. Front 242--Front by Front
7. Junior Murvin--Signs & Wonders
8. James Brown's Funky People (Part 1) Compilation
9. Public Enemy--It Takes a Nation of Millions to Hold Us Back
10. Ranking Roger--Radical Departure

Women Artists Favor Music with Message

-by Joe Banks

In a modern music industry that has been both dominated and stifled by a male mentality for too long, it is refreshing to see that some female artists are trying to break through the molds set by this industry and establish a creative form of their own.

Three such artists who have achieved more attention recently with domestic releases are Danielle Dax, Ofra Haza, and Diamanda Galas. Each woman may differ from the other two in terms of message, musicianship, and creative control. Yet all three are setting examples for other female artists, as well as anyone else who is inspired by their work.

Danielle Dax

Danielle Dax, an artist from England, was painting and doing interiors before she became interested in music. Initially, she knew little about how music or recording equipment worked, and even today she considers herself to be a non-musician since she never had any formal training. Dax first started experimenting in the band the Lemon Kittens with Karl Blake. But the relationship in the band was not healthy, and eventually they broke it up.

Then one night when Dax was out "flyposting", or posting illegal posters, it suddenly occurred to her that there weren't any women "doing music, playing a variety of instruments themselves, writing the lyrics, and producing it." This seemed like a personal challenge to her, and she felt she could encourage other women who wanted to start off like she did.

Since the release of her first solo album almost six years ago when she produced all her own work on four-track recording equipment, Danielle Dax has built her music upon a wide variety of bands and musicians. Her unique style has been influenced by everything from James Brown, the Temptations, and Prince Buster to the Thirteenth Floor Elevators, Chrome, and the Electric Prunes. And if that is not eclectic enough, she also has a



Danielle Dax

Photo by David Knight

fondness for Indian vocalists and instrumentation.

Dax settled quite easily into doing her work by herself. She has always felt on her own, and she had minimal support from her family early in life. Recently, she teamed up with David Knight, who assists her with the more technical aspects of her music. As a result, she has more creative freedom with her music. However, apart from a few close friends, she has relied only on her own abilities.

As Dax became older and lived on her own, she started to feel more of a responsibility to write about what she cares about and what makes her angry. She has always enjoyed combining "jolly tunes and depressing lyrics" in her music. Her first songs were fairly poetic and obscure. Now with her new domestic record, *Dark Adapted Eye*, a collection of earlier material now on Sire Records, Dax wants to continue to be more straight forward and say what she really means to say. Her concerns on topics like racism, the ecology, and various political situations are reflected in some of her more recent songs.

"Bad Miss 'M'" comments on prime minister Margaret Thatcher's leadership. In "Big Hollow Man", Dax complains how many cultures have been drastically effected by the missionary mentality.

Another one of Dax's concerns is the difficulty she has faced achieving recognition for her music merely because she is a woman. "I've done things in the past which haven't necessarily been considered very 'cool', if you know what I mean. It's very much a tradition that if you are a female, and you do so called 'serious' music, you have to look a certain way. You should have short hair and not wear make-up. But I refuse to bow to those conventions, and I think that has confused people a bit."

In her further musical efforts, Danielle Dax will continue to write about the things she is obsessed with. She continues to produce her own music, and any changes in it will be her own decision. She is in a fortunate situation where she still maintains creative control, otherwise she would never have signed her current record deal. Her hope right now is that

major distribution will allow more people a chance to see and hear her music.

Ofra Haza

Another female musician who is receiving more exposure domestically due to a major record label contract is Ofra Haza. Already she has already released twenty albums of various musical styles, including her recent *Shaday* (Shuh-daï) LP on Sire Records. She is a huge pop star in Israel and surrounding areas. Her fans are of all ages, and she receives fan mail from people in Egypt, Kuwait, Tunis, Morocco, and Saudi Arabia among other countries.

Ofra Haza was born in 1957 in Israel, but her parents were originally from Yemen, and they brought their culture and music with them. Ofra was exposed to Yemenite music through her mother, who sang to Ofra and her eight brothers and sisters as they grew up.

This influence was expressed very early in Ofra Haza's musical career. At the age of 12 she met the man who is now her manager and producer. In the poor neighborhood of Tel Aviv where she grew up, this man did workshop theatre, political and protest theatre, which became a big sensation even though it wasn't very professional. Ofra became involved in this, and by the time she was 16 she had a song that was on the top of the charts.

Her music dwells heavily on both political and religious themes. For example, underneath all that heavy production and effects of her platinum disco hit, "Im Nin' alu", is actually a sixteenth century religious song. It was written by Shalom Shabazi, considered to be the greatest poet of the Yemenite Jews, and it expresses Haza's faith in her God.

Haza also sings about how much she wants peace in Israel. In her lyrics, she turns to her neighbor, an Arab who lives in Israel or a neighboring land, and asks him directly as possible, "Let's dance and not fight." It is important for Haza that people know that the Israeli people want peace despite what she sees portrayed on television.

It is even more important to her that as many people as possible can listen to her music and message. She believes that



Ofra Haza

File Photo

"music is an international language. Maybe you can't understand the words, but you can understand the atmosphere, the emotions, and the feelings." She is happy with the way her current album has been produced, although fans who preferred her earlier, more ethnic-sounding music may not like this Americanized version. Originally, Haza sang acapella versions of all the songs with only percussion accompanying her. Then all the production was added later in the studio to create the new album.

Haza sees the *Shaday* LP as an opportunity to have the younger generation, and all those who may not like her more traditional albums, hear her music. She goes as far as to say, "the people at the (modern) discotheques will also know about the Yemenite songs and culture."

Ofra Haza now hopes that artists in Israel can now follow her path to success, singing traditional songs from their families. Yet she wonders if they can do the same thing in United States, with the way the American music market is so unpredictable.

Diamanda Galas

Of these three female artists, Diamanda Galas probably has the strongest and most personal message. Her fifth and most recent album, *You Must Be Certain of the Devil*, was released domestically when Mute Records set up shop in California in conjunction with Restless Records. She has shaken up the avant garde world of music with her bare vocals that incredibly defy the range of an opera singer, blending her voice with a wide variety

of electronically synthesized effects.

You Must Be Certain of the Devil is actually Galas' third installment in a trilogy of records that deals with the effect of AIDS virus on society and how people have reacted to the growing epidemic. Diamanda has been focusing on the issue not only because she has seen how society has negatively dealt with AIDS in such an ignorant and hypocritical fashion. People that she has known personally including her brother Philip-Dimitri, have died from the virus.

The Divine Punishment, the first of the three albums in the trilogy, deals with the plague mentality. The second, *Saint of the Pit*, describes the anguish and grief that comes with the loss of a loved one. And Diamanda started work on the third record only a few months after her brother died. She was in Berlin at the time, far away from her home in San Diego, and she was trying to deal with the reality that these people she had lost were never coming back. She had been told that the experience would be a learning process for her, and that it was time to move on. But she resented this point of view. First she realized she had to deal with her extreme anger at the whole situation.

Galas hated the indifference that surrounded the epidemic when it was effecting her so personally and permanently. She despised those who were blinded by the belief that AIDS was some sort of divine punishment. She wanted to shake everyone around her, even those in the music industry that she dealt with, out of their



Diamanda Galas

photo by Emily Anderson

prejudiced and misinformed notions, and show them the reality of her feelings and her rage through her music.

On the new album, she strays from her earlier experimental style and works with blues and gospel. It wasn't a difficult transition for her since her father played in jazz bands, and she used to play piano for his gospel choir that practiced at their house.

She is especially fond of working with gospel now because she feels she is reappropriating from the white fundamentalists who have been misusing it. Instead she uses the music positively to support those who have been devastated by AIDS, and to confront the prejudice, ignorance, and hypocrisy of those who need to be informed that some real suffering taking place.

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WRUW Programmers Compare Musical Notes

A few of WRUW's programmers were hanging out at the station one day, discussing new music and the Cleveland scene. Instead of letting the conversation fade into the woodwork, they decided to record it for posterity. Here is the discussion of Cushmere Bell, Dor Koch, Jennie Lennon, and Jen Sedwick, transcribed and edited by Jennie Lennon.

IN RESPONSE TO THE CLEVELAND MUSIC SCENE

DK: I couldn't believe it when I went to the Psychic TV show...

JL: Why? What happened there?

DK: Everybody sat on the floor for the first hour of the show. They just didn't like the Acid House.

JS: Yeah! The audience wasn't that receptive. They just sat on the floor and watched.

DK: I think Cleveland has a music scene. It's not HUGE, but...

JS: It's the audience participation that's not always there.

CB: Sometimes I think a lot of people are afraid to try something new...

JL: So do you think people in Cleveland only go to see the names?

CB: Basically. Something that's so-called "different" or "alternative" has some type of mode on how different it SHOULD be, if it's gonna be different

from the mainstream. It SHOULD look like this. In other words, they start to conform. So it's probably just as bad as the mainstream.

ON NEW MUSIC

JL: You know what's interesting is international music.

JS: That Bulgarian stuff is unreal. It's a total female vocal chorus.

CB: You've said something interesting before about international music which I've been getting into a lot lately. I'm interested in music from Zimbabwe. To them (people from Zimbabwe) it would be pop music. They're just so far away from our culture.

JS: Some bands, like the Saqqara Dogs, took all the minor chords from the Eastern stuff, Indian and Greek, and put it into a band that's really wild. It's all instrumental except for a very few vocals.

CB: Sometimes I wonder about the attraction or what makes it special. Maybe because it borrows directly from their culture that's been isolated for hundreds and hundreds of years.

ON GROWTH AND STAGNANCY OF MUSIC

CB: So basically, whatever music scene that you're into, how do you find it? Do

you find it...going downhill? Or are you kind of excited about what's coming out?

JS: It depends. I get pleasantly surprised once a week or once every few weeks.

But, in general, the stuff that's coming out--it's nice, it's good stuff, it's OK...

CB: There's nothing tripping you out?

JS: Nothing that gets me REALLY excited.

DK: I'm getting tripped out! At least lately. It's sporadic.

CB: You're kind of excited, but WHY are you excited?

DK: Because it [House music] is changing me personally. I'm not listening to all this music that's humdrum. I mean, I still love (the old stuff) and I'm going to keep all those albums and listen to it occasionally, but right now I'm in a different phase. I really like the upbeat, new stuff. I'm always looking for something new and I'm finding something different.

CB: [to JL] You said it's going downhill. Why?

JL: No, it's not going downhill, it's just sort of stagnant.

CB: Nothing really grabs you.

JS: It's individual bands more than the whole thing.

JL: Yeah, but if something really grabs me, I'm impressed, but I know they're not going to transform the music scene.

CB: I guess the only thing that I've been really interested in is rap music.

JS: Rap has come a long way.

CB: Yeah. I'm always excited. Every other day I go to the music store where I always buy my records; I always go in looking for something new to come out. There's always something surprising. I like it because I figure it's the only form of music, for me, that captures the energy of the old R&B and the old soul, although they're not singing. The energy that I get from it is really absent from a lot of music, especially in black music today.

(These programmers' shows air at the following times: Dor Koch-Thurs., 11:30am to 2:00pm; Jen Sedwick-Weds., 2:00pm to 5:00pm; Jennie Lennon-Mon., 7:00am to 9:00am; and Cushmere Bell-Tues. 5:00pm to 7:00pm.)



Double You are You Double You

by Brian Davis

I was coming out of the Wax Museum on my way to Finnegan's wake. It was a sad occasion, but I remembered *Zoom*, Tishy's dead and that lifted my spirits. There was a party immediately afterwards. The theme was "Wake up or die right"--kind of an abstract truth.

A feeling as though I was out of context overcame my body. My doctor said it was a teknocratic relapse, but I believe it was bad DNA. I decided to skip the wake, and do a few lines of pieces of lint to arrive at that perpetual phantasmagoria in the deep blue ebb. It seems I was developing a vegemite addiction for I kept saying, "Ouch it's fun" uncontrollably. I took a Global taxi home to Box 54 L.S. Drive. My entire day went straight to the head, and I went rummaging through the garbage for something classical to scratch my brain.

I sat down by the Cuyahoga just chillin' and listening to the recurrent beat of the night. I was startled by what I thought was a ferocious melbatoast, but it was only a bumbly pool filled with rainbow soup. Huge dare waves of soup came crashing into shore followed by harmonious gay waves. Thank god a polka changed my life today or I would have never made it through that night of the living dread.

I decided to roll away the dew and pro-

ceed definitely downtown in search of my lost soul. Walking in the minds eye, I was arrested by police officer for violating the law of fives. I proclaimed, "It's a free country", and got into a heated argument with the police about whether it was an absolutely free country or just freeform.

They threw me in jail with this guy they called Chuckles with Chuck. I didn't understand the name until he upchucked continua all over the floor. I sat in that evil dead air lost in thought and tobacco for days. In thinking about it, I might have even been lost in syntax, I'm not really sure, but it was a naugahyde reality. They served some hot and cold running blues in the jail. Boy, that lady plays the blues.

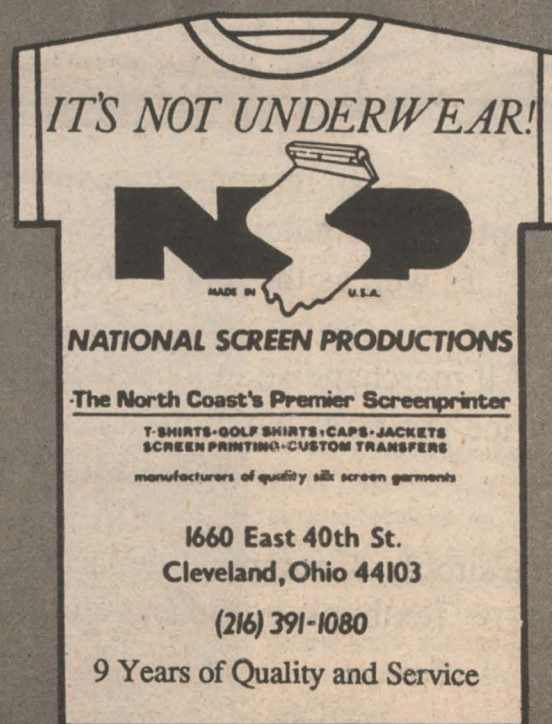
I slipped out of the jail on the police officer's swing shift, and proceeded to the Sunday Matinee where *To Be Announced* was showing--very intriguing. Feeling adventuresome, I left for the two brained stegasaurus drive inn, but a crowd gathered in front of the Diversified, inc. building and blocked my passage. It was a rally for the liberation of Aunt Jemima. I hesitated to consider the alternatives, and decided it was a time to rage.

Through knowledge, error and probable opinion by the voices of our world we were able to organize your favorite rebellion. The wrath of the thrash queen was felt when Aunt Jamima threw the punch

that flattened King Bugs.

In honor of this occasion, we started a group called the national spine punch. It was more than an underground network; it was an underground garden. Our first meeting was a dance party CIA with the men and women pairing off, and getting to know each other. I had to leave because I was practicing the rhythm method.

Now when the roses bloom again go into the closet and suck eggs, and all your worries will evaporate. If your entropy increases just pipe out a few bird calls, and the bare necessities of life will come to you. After all, that's how I escaped my certain fate.



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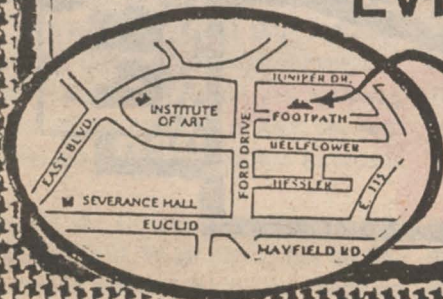
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